

# THE RCM MAGAZINE



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# THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS  
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC  
AND OFFICIAL ORGAN OF THE R·C·M UNION



*"The Letter killeth, but the Spirit giveth Life"*

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SIR HUGH ALLEN





# THE R.C.M MAGAZINE

VOLUME XXXIV

No. 1

## RESOLUTION OF COUNCIL

AT the meeting of the Council of the Royal College of Music on 4th November, 1937, the following Resolution was proposed by Lord Palmer, seconded by the Hon. Robert H. Lyttelton, and it was unanimously resolved that

Before the retirement of Sir Hugh Allen becomes effective at the close of the year, the Council desire to place on record their deep sense of the value of his work throughout the past nineteen years as Director of the Royal College of Music.

The many and varied gifts which Sir Hugh Allen brought to its service during this period have not only enriched the life of the College and enhanced its reputation, stimulating widespread interest in its work, and inspiring numerous benefactions, but have combined in adapting its resources to meet the changing needs of the Musical World with wise forethought for the future.

The Council, while regretting Sir Hugh Allen's wish to retire, record their warm appreciation of his services to the College, and desire to extend to him their most cordial wishes for his health and happiness on relinquishing the position he has so long and ably filled.

(Signed)

PALMER, *Chairman of Council.*

CHARLES MORLEY, *Hon. Secretary to Council.*

Sir Hugh Allen has been elected a Member of the Council, and a Fellow of the Royal College of Music.

## DINNERS TO SIR HUGH P. ALLEN

The Council of the Royal College of Music entertained Sir Hugh Allen as their guest at a Dinner given at the Langham Hotel, London, W.1, on Thursday, 13th January, 1938. The Right Hon. Lord Palmer was in the Chair and proposed the toast of the evening, to which Sir Hugh Allen responded.

\* \* \* \*

The Board of Professors, the Teaching Staff, the Administrative and Clerical Staffs, the Hon. Officers of the R.C.M. Union, MAGAZINE and Loan Fund, Mrs. Gotch and Mrs. D'Oyly, gave a Dinner to Sir Hugh Allen at the Rembrandt Rooms, South Kensington, on Wednesday, 15th December, 1937, when there was a very large and representative gathering.

Dr. R. Vaughan Williams, who made the first speech, struck a genial, witty note which the other speakers — Sir Hugh Allen, Mr. S. P. Waddington, Sir Percy Buck and Dr. Dyson — maintained, making the evening a happy one, and keeping the thought of the continuance of friendship between Sir Hugh and the College present in our minds instead of the sense of farewell.

## SIR HUGH ALLEN

"THIS is not the place to discuss——" That serviceable cliché of the journalist writes itself at the head of an article in this MAGAZINE designed to celebrate Sir Hugh Allen's directorate of the R.C.M. "Then, why write it?" you may well ask. Unfortunately in this imperfect world there are such things as editors, and when the Editor of the MAGAZINE descends from her Olympian heights to my humble dwelling in Room 50, summarily dismisses a pupil with whom I was innocently discussing a quartet by Beethoven, and like the Angel of the Apocalypse says "Write!" subsequently adding a pathetically feminine "please," well, I writhe and excuse myself, but in vain.\*

Still, this is not the place to discuss Sir Hugh Allen. Junior officers do not discuss their superiors in print for the benefit of other ranks. Friends do not discuss their friendships for the benefit of anybody. For nearly 40 years Sir Hugh has been my friend; for nearly 20 I have been proud to be one of his junior officers in the College. The former relationship, thank God, goes on; the latter is now replaced by another allegiance which already we in the College are learning to value in a similar spirit of thankfulness.

If there is any sceptic who does not believe in special providences, let him consider the Royal College of Music. If George Grove had been killed when on his twenty-second birthday he fell from the top of the lighthouse he was building in Jamaica we can safely say that the R.C.M. would never have come into existence at all. Forty years later he was both its father and its mother. The College's first Director was a great organiser; its second a great musician; its third a great administrator. All three have been great men. Its fourth — well we shall see, but already George II has displayed one quality in common with George I. Dr. Dyson had as good a chance of getting killed in the War as Grove had in Jamaica, but he was wanted for the College.

When Sir Hubert Parry died, on the eve of the Armistice, the people who did not understand the problems ahead debated the names of the most eminent musicians of the day as his possible successor. The Council who did understand, rejected them and fetched Hugh Allen from Oxford. How he set about re-building the life of the College and refitting it for service in the post-war world has already been related in the *Jubilee Record* (1933). There is no need to recount it again especially since every professor and student

\* NOTE—The Recording Angel notes, but does not presume to edit, this testimony to editorial efficiency!—ED.



about the place is benefiting by his reconstruction to-day. What the Council wanted and knew that they had got in him, was a man who would identify his own life completely with the life of the place and bend all his energies to further its revivification. But a man of that kind might have been tempted to let his vision be bounded by Prince Consort Road. Sir Hugh always looked outwards. What he furthered in the College was to have its effect in fitting students to seize the opportunities of work in a larger world.

That problem presented itself to him at once with the influx of demobilised soldiers whom a well-intentioned but muddle-headed Government encouraged with grants to take up musical careers without considering whether there were any careers for them to take up. Finding the career, in some cases creating it, and fitting the young musician to fill it has been the Director's task ever since ; one to be grappled with time and again in rapidly changing circumstances, as almost every year showed an increase in students while political and social conditions in the world at large have tended to narrow rather than to expand the opportunities for professional musicians to earn a livelihood through their art.

Sir Hugh made contacts with public bodies of all sorts, from the august Board of Education and the L.C.C., to municipal councils and local education authorities. He cemented alliances with other teaching institutions, the Universities (with which as Professor of Music at Oxford he held a commanding position), the Public Schools and Cathedral Chapters. Quite recently since he left the College, he has spoken out from his pulpit as President of the Royal College of Organists, about the attitude of the clergy towards the organists' profession. One of his earliest acts as Director was to secure a close co-operation with the Royal Military School of Music, at Kneller Hall, by which the N.C.O.'s in training there came to the College to practise orchestral music with the latter's string players.

He made common cause with the College's elder sister, the Royal Academy of Music, and knit the two in a closer companionship than had ever existed before through his furtherance of the examination system of the Associated Board throughout the Empire and the establishment of their joint diploma, G.R.S.M. To say this is not to claim that he did everything. It takes two to make a friendship as surely as to make a quarrel. But Sir John McEwen and Dr. Stanley Marchant would be the first to agree that the Royal Schools of Music could not have reached the position of their united front to-day without the outward-looking attitude of Sir Hugh Allen.



He secured the confidence of all and sundry because it was evident that he was not working exclusively in the interests of his own institution, trying to score a point here, there and everywhere for the College. He sought the well-being of the other parties to each agreement. When he was asked to advise on an appointment he thought first of who would be the right man for that particular job and it was his success in finding the right man which brought so many people to consult him. He threw himself into the reconstitution of the Incorporated Society of Musicians, in order that the musical profession as a whole might be represented by a body which could speak in its name. He supported the Royal Philharmonic Society when its fortunes were tottering and he helped to pull the Royal Choral Society out of the rut of its Victorian tradition.

These are some examples of that outward-looking eye which Sir Hugh brought to the running of the College, possibly as a result of his practical seamanship in sailing his own yacht. The good sea captain does not throw a line to a man overboard in order to secure an additional deckhand, but because he must not let a man drown.

But "this is not the place to discuss——" and after all, I have come perilously near to discussing Sir Hugh Allen. If I have done so I throw all the blame on the Editor. Let me end with a story which illustrates the point without discussion.

We were in Vienna in the spring of 1927 to pay honour to Beethoven on the occasion of the Centenary of his death. Representatives of all nations were congregated there and wreaths from musical societies from all over the civilized world were piled around the master's monument in the Central Cemetery. To our dismay it was discovered that scarce one from this country was to be seen. Sir Hugh visited the best florist in the Ring. He also paraded his forces, Sir John McEwen, Professor Dent of Cambridge, Mr. ffennell and myself. Five enormous laurel wreaths, their scarlet ribbons duly inscribed in gold, were brought out and distributed to us. Sir Hugh shouldered that of the Royal Philharmonic Society; his own offices (the R.C.M. and Oxford University) he laid upon his minions, Mr. ffennell and myself. The R.A.M. and Cambridge University bore their own burdens. A fleet of taxicabs carried us to the cemetery and we there marched in solemn procession to the circle of honour and laid the trophies on the tomb, much to the wonder of an awe-struck populace, while Fanny Davies made excited attempts to record the ceremony with a pocket Kodak. I never saw the results (if any) of her effort. Thus impressively, if a little late, was England vindicated as a musical nation.

H. C. COLLES.

THE Editor has asked me for an article on Sir Hugh Allen, giving my impressions as one who has worked under his leadership both as student and professor. I accepted the invitation not because I felt capable of writing the article, but because I felt, as so many must now be feeling, that it would be churlish to withhold any tribute, however unworthy, to one who has done more for young British musicians than he or anyone else will ever know.

My own impressions of Sir Hugh date from 1919, when I went to Oxford. He was then conductor of the Bach Choir — more, he *was* the Bach Choir. He held the singers in his grip and with a word could make them laugh — or cry! Any work he loved, the choir loved, and works ranging from the B minor Mass to the Sea Symphony were given with an understanding and enthusiasm that a more technically polished body of singers might well envy. Perhaps it is only fair to say that this power over the choir was a two-edged weapon, for if the conductor found himself out of sympathy with the work in hand, the choir would be quickly affected. I remember a dreadful performance of Berlioz's "Damnation of Faust" in Oxford Town Hall. The only admirable feature was Sir Hugh's presence of mind in using the Christ Church bell's hundred-and-one strokes as an excuse for stopping Choir and Orchestra in a passage where they had got inextricably muddled!

Sir Hugh's teaching methods at Oxford were characteristically unconventional. His class was partly score-reading and partly discussion. He would start talking, and suddenly make some statement so outrageous that an argument became inevitable, and I am sure that when he said, "Of course, the Great War was entirely due to 'The Ring'," his sympathies were with those who contradicted him rather than with those who copied the remark into their note-books slavishly, like the jurors in Alice in Wonderland.

Many of Sir Hugh's Oxford pupils found themselves irresistibly drawn to the Royal College of Music, and so, in 1922, began the thirteen happy years I spent at College. I have said that at Oxford Sir Hugh *was* the Bach Choir. In London for many of us he *was* the College. I had not known College in the pre-Allen age. Now the post-Allen age is beginning, and somehow I find it difficult to imagine.

It is not easy to summarise one's impressions of the Director's gifts. We all know how he loved courage and enthusiasm, and how he loathed affectation and sham. He would always respect any opinion which he saw to be sincerely held, even if he could not



share it. Throughout the Empire there are old College students who could tell tales of Sir Hugh's sympathy, encouragement, and sometimes overwhelming kindness. I say "who *could* tell tales," but many of these tales will never be told, because his acts of kindness or his words of sympathy were often of so intimate a nature, or came at the very moment when they were so badly needed, that they have become memories which are treasured, not shared.

I have only known Sir Hugh afraid of one thing, and that was the expression of gratitude. Many a student (or professor, for that matter) has been called into the Director's room and there learned "something to his advantage"—a grant, a chance, an appointment, whatever it might be; but any attempt at thanks would be cut short by the inevitable, "Shut up, my lad, and clear out!"

This, however, is not a personal interview, and gratitude cannot be so easily stemmed. Sir Hugh has inspired many to live by music: most have found some nasty corners to round, but always found him ready to guide or, if necessary, to goad them on their way. None, surely, has ever regretted his choice. We can now say without fear of interruption, "Thank you."

GUY WARRACK.

\* \* \* \*

**H**OW am I to write sanely of Sir Hugh when he has been a hero to me since I was nine years old? When I see him now I still feel something of that shy apprehension, tinged with admiration, as on the day I was thrust into his dynamic presence at New College.

Already my pen is rushing on, anxious to fill pages with eulogy and affection. I must curb its desire (my space is limited) and cold-bloodedly mention only one of his great attributes as our Director.

It was, and is, his great ability to put us on our mettle, find us wanting and then by his own enthusiasm, zeal and encouragement, spur us on to greater achievement. I should like to give an example of what I mean.

In New College Chapel in 1911 at evensong, a small, rather frightened boy was trying desperately hard to sing the right notes in a Bach Motet, for, behind him "the doctor" (as he was called by the lay clerks) perched on three hassocks, was singing bass and conducting. The small boy suddenly felt a punch from behind, followed by the words "Shut up!" sounding to him like the last trump. Later "the doctor" ordered him, with fierce mien, to write out the three creeds fifty times by the morrow; both knew

that the other knew it was an impossible task. The next morning at rehearsal, the boy hoped he would be forgotten, but to his horror there was "the doctor" walking straight towards him, trying hard to look as fierce as before. "Have you done the imposition?" "No, sir," whispered the boy. Immediately the doctor put his arm round his shoulder and smiling, said, "Well, redhead, do you know where you went wrong?" There followed a simple explanation of the mistake and the boy's silent, but fervent, prayer that he might never make a mistake again. The rehearsal was cancelled, the boys sent home for an extra hour of cricket and invited to tea on Sunday. Small wonder they worshipped the ground he walked on.

I am sure all of us at the Royal College have been through similar terrifying yet exhilarating experiences of trial, criticism and encouragement with Sir Hugh and I know all look back with gratitude and affection for his magnetic influence.

At a certain College address, after enumerating the virtues and ideals to strive for in life in general and music in particular, he finished with the words, "These things shall grant a man peace at the last." May he have many happy years ahead; may he remain in public life to spur us on to fresh endeavour and may he be granted "Peace at the last."

KEITH FALKNER.

\* \* \* \*

FOR any one student to write an article truly representative of the thoughts and feelings of all the students in such an establishment as the R.C.M. is impossible; even when the topic is of such general interest as an appreciation of the fine qualities and many good deeds of our late Director. It may be said that "good deeds" is a quaint phrase to use. Yes, admittedly, but it suggests clearly the sense of personal interest manifested by Sir Hugh in those studying at the College through his treatment of them as his musical family. There is no space, nor have I adequate knowledge, to compile a list of virtues so perhaps it will suffice if I single out this latter characteristic inculcated into the tradition of the R.C.M. by him. In making the College feel in its internal relationships the freedom and obligations of family life he laid the foundation for individual thought and responsibility among his charges. What better way could there be of helping those who have passed beyond the days of a strict school discipline to that period when their development in all directions depends on their own ability to think for themselves rather than to copy or blindly obey?

Such an institution as a musical college, if it is to achieve its greatest influence, will assist artists to enlarge their powers of

creative and expressive thought, and to realise their responsibilities as future leaders in musical life, rather than lay down strict regulations for their unreasoning observance. Also when such a community has freedom of life yet does not become undisciplined it commands a degree of individual co-operation which fosters artistic instincts and renders study and practice both more efficient and happy. It may well be that Sir Hugh, by turning the R.C.M. into a university of music, in this particular has achieved more than can be measured for music and its surroundings.

Now we have said good-bye to our late Director but not, we trust, to Sir Hugh Allen. And this is an opportune occasion to show our gratitude to him for the many benefits which are the cumulative result of his efforts on our behalf during his régime.

The sincerity of this brief appreciation must atone for its apparent lack of courtliness. It remains only to turn towards the future and to express our deep satisfaction that the fine traditions of our College are in such worthy hands as those of our new Director, Dr. George Dyson. Our loyalty to him will be an evidence of our appreciation of Sir Hugh and a fitting tribute to our former leader. Ave atque vale.

ANTHONY BENSKIN.

## DIRECTOR'S ADDRESS

EASTER TERM, 1938.

**M**Y FIRST concern to-day is to pay the tribute of a few words to the memory of a life-long servant of this College, Bernard Parker, our caretaker, who died peacefully after a short illness, on 27th December. He died as he would have wished, still caring for everything we value in this place, and still sheltered by these walls, which made his home.

To most of you he appeared a frail and ageing figure, cheerfully smiling and nodding the answers to questions he found it increasingly difficult to hear. When I first came to this College, 37 years ago, none of the teaching rooms were heated, and Parker's task was to keep these 50 or 60 open coal fires burning. Hour after hour, and day after day, he trudged patiently and cheerfully up our five long flights of stairs, carrying coals, in order that we might teach and be taught in tolerable comfort.

Before that he had blown the old hand-blown organs on which a whole generation of organists learnt their work. You may have seen in *The Times* the statement that Parker was one of the most accurate and exacting judges of organ-playing that we have ever had. That statement is perfectly true, and to the end of his days





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DR. GEORGE DYSON



he never forgot a note of that great body of classical organ-music which he had thus learnt in his youth.

For 54 years he served this place, and I know you would like me to record our regard and gratitude for his life and work, and our deep sympathy with Mrs. Parker, also for many years our friend and helper in this place, whose loss cannot be expressed in words.

And I should like to add a few more general thoughts which arise from this loss we have sustained. We who devote ourselves to the arts should never forget that we cannot exist at all unless our material needs are provided for by the labour of others. The arts only begin when society has organised itself in such a way that we can have freedom and leisure to pursue our vocations, while other members of the community provide for our material needs. This freedom of ours is bought for us by their labour, or by the labour of the machines which they tend. We owe them a never-failing respect and consideration.

Nor is this the whole story. In an institution like this College, there has to be an administrative staff who arrange the details of our studies, our times and places and meetings, the care of our instruments and books, the thousand and one items of organisation, financial, clerical and material, without which none of us could either teach or be taught efficiently. I should like it to be a feature of this College that nobody ever fails in consideration and appreciation of all these services ; that we none of us ever give unnecessary trouble to those who work for us ; that we never leave them to do anything that we can do ourselves ; that we all co-operate to the best of our power in making our domestic and administrative machinery work as smoothly and easily as is humanly possible. I am sure I can count on you in this, and the easier it is to organise ourselves, the more and the better will be our music.

I come now to the thought that is uppermost in all our minds. Sir Hugh has left us. He has chosen to retire from the Directorship while he is still of an age and vigour that secures for many years to come his position as chief " elder statesman " of our national music. We all miss him and shall continue to miss him, nobody more than I. But it would be a poor tribute to his reign if we were to think that his dynamic personality, his creative energy, and his broad humanity, would not continue for a very long time to mould and influence the prevailing spirit of this place. We are all going to work as if the volcanic drive of Sir Hugh were still at our backs. Every spot and every department in this College bears the imprint of his unique mind and heart. We are going to keep and treasure



this heritage, to consolidate these his aims and ideals. That is the response he would desire. That is the least we can give him.

Too often the Founders of an institution are dim historical figures whom we find it very difficult to clothe with reality. Sir Hugh is in strict truth one of our Founders. He did not create the College, but he has done more than any other one man to make it the institution it now is. Let us tell him so, and let us assure him of our gratitude, our respect and our affection, and wish him the long life, health and happiness that he has so finely earned.

Lastly, a word about me, not so much about me personally, as about the change of which I am the portent. I suppose I am what the Americans would call the "New Deal." And I am new in two senses. I am not only a new Director, but a new kind of Director. Many years ago I went to work in a new School, and we used to say then, "The test of this place will come when these boys grow up and come back as masters, possibly headmasters." That is the stage this Royal College has now reached. I come back as an Old Boy, the first Old Boy who has been chosen to be Director, and I take my appointment to be not so much a tribute to me, though I am naturally proud of it, but as a tribute to the whole generation of students which I represent. The College has grown its own staff, its own Head. That process will continue, we hope, and I am probably talking this morning to some who will in time join our staff of Professors, and possibly to one or more who may ultimately take my place.

Now we all know something of the "Old School Tie." We have most of us met those choleric "Old Boys" who come down and say: "What was good enough for me ought to be good enough for you." And I want in this, my first address to you, to make it clear at once that in my opinion what was good enough for students in this place 30 years ago is nothing like good enough for you now. I will try to tell you why in a moment.

For myself I have come back to learn. This College is full of activities that did not exist at all in my student days. I have come to learn, and I am going to enjoy learning. I think this is the ninth or tenth time, in a somewhat wandering career, that I have had to face and try to comprehend a new sphere of work. One learns, I hope, a certain amount of wisdom by these removals. One learns to winnow one's belongings, get rid of obsolete books, abandon or replace decrepit furniture, and so forth. And one learns too, I trust, to winnow one's mind, to get rid of preconceived ideas, obsolete methods, particular shibboleths and prejudices. No two institutions in the world are alike. My first task is to get to know

this College, not as it was thirty years ago, but as it is now. Only then shall I be competent to apply any ideas I may have as to its future.

I said just now that what was good enough for us is not good enough for you. I will give you two reasons, among many. You may find it hard to believe, but I was once knocked over in the street by a cart-horse (No, I was quite teetotal then). I have heard young friends ask: "How on earth did people ever manage to get run over by a four wheeled horse-cart?" Well, they did. Traffic ran then at a mere five or six miles an hour, and yet we loitered or ambled about in the streets so carelessly that we occasionally got run over. In the streets to-day, as you know, there are only two kinds of people, the quick and the dead. And that is true not only of the highways of traffic, it is true also of the highways of commerce, of politics, of science, even of the arts and crafts. Your artistic equipment has got to be made so efficient, so resilient, so keyed-up, that you can go forth into this incomparably swifter world of to-day and neither be left behind nor run over.

My second reason for desiring that you should have the best possible preparation we can give you is this. When I left this College in 1904, I went out into a comparatively silent world. My first appointment was in a small place, and in that place I made music, and made music that had not existed there before. I was my own standard, and it was then comparatively easy for the musician of professional training to make a considerable reputation in the smaller towns and institutions. You have no such easy task. If you go and play the piano, even in a remote village, people will not compare you with, say, the rector's daughter or the young man in the music shop. They will say: "Oh, yes, she plays quite well, but I'd rather hear Myra Hess on the wireless." You will be thus pitted against the greatest artists in the world, who broadcast or make gramophone records. And that is a very serious competition indeed, and one which is likely to become more severe rather than less.

I am not suggesting that any wireless or mechanical performance is as good as an equal performance in the flesh. But the machines are getting steadily better, and their best is certainly far better, to the normal listener, than a second-rate performance at first hand, however earnest and well-meaning. What then is the reply to these ubiquitous and ever-improving machines? There is to my mind one answer only. You can never beat a machine on its own ground. You must choose a ground where the machine fails. And the machine as we have it fails in the combined personal and musical contact which only a living and present artist can give. You have to

be more and ever more musical, and you have to convey in some mysterious fashion, by your direct and personal art, that feeling of sympathetic understanding and community of æsthetic feeling which will bring your music convincingly and irresistibly before those, be they few or many, amongst whom your work is cast.

And here I come back to Sir Hugh's broad humanity. Why should people care about your special talent, which is music, if you care not at all about their special talents or preoccupations? Wherever you go you will be a member of a community. You will get from that community what you give to it, neither more nor less. And the first gift is sympathy, understanding, humanity. We are not, I hope, isolated and queer people living a parasitic life in an artificial society. We are "citizens of no mean city," members of a world-wide community, practitioners in the most universal of all the arts. Our knowledge, our understanding, and our devotion must be equally wide, equally generous and equally human.

I have done. A happy and prosperous New Year to you, and good fortune to us all.

G. DYSON.

## THE DIRECTOR

DR. GEORGE DYSON

IF ANY present student of the College, chancing to pass the door of room 51, will imagine for a moment that the twentieth century has only just begun, and will peep through the glass panel—not in the afternoon, for then one of the many composers whose portraits are now on the wall would be having his lesson from Sir Charles Stanford—but one morning, when Sir Charles is still in his own study at home—there he will see a Counterpoint class of six at work. If he cares to enter, he will notice among its members, a very keen Yorkshire boy in knickerbockers, leaning on the shoulder of the teacher who is correcting his exercises, and eagerly asking, "What happens to the *bass* if the progression goes like that?" (The word *bass* being pronounced with a nice, crisp, north-country vowel, rhyming with *lass*.) That boy is now our Director. And I feel sure that if he had not cared so sensibly about the *bass* and other harmonic essentials of his craft, he would never have become first choice in England to-day for the headship of our great College.

Yes, do go and have a look with your mind's eye for a moment at Dyson, your very juvenile fellow-student, if you would make of Dr. Dyson, your Director, the musical boon-companion that he is certainly destined to be to most of you.



He revelled, then as now, in music — not only as a great game, but also as a glorious human language, for ever growing, and yet never growing old. He not only showed himself exceptionally keen to master it, and to mount freely on the wings of a composer ; but he set himself, then as now, to clear his mind about it all ; to think it out. And he catechised his teachers (one of whom is writing this unsolicited testimonial) accordingly.

Some musicians to-day, cherishing their freedom to make their very own music, seem to have to wade through a period of unintelligent exuberance, and almost rebellious effort, before they can sign their name to Mr. Constant Lambert's expressed article of musical faith, which is given a complete paragraph to itself on page 330 of his recent book, *Music ho!*

"There is nothing in music which has really lost its meaning, no device of rhythm, no harmonic combination which the composer of vision cannot reanimate."

The Director could have signed that without difficulty any moment these 40 years ; and not least when he was probing most deeply (for the benefit of all, as well as himself) into the *New Music*.

Composition scholars in the reign of Director IV will undoubtedly be encouraged to write newer music than ever. But one imagines they will just not be allowed to indulge in ego-centric inscrutability. Who does not know how hard it is to cure this weakness of harmonic intellect? Almost as hard to make a composer safe from lapsing into chordy confusion as to make a singer safe from lapsing into flatness. Years ago, one Cathedral choir was famous for always singing in perfect tune. (I think it was Christ Church, Oxford). "How is it, Dr. Corfe," asked a lady, "that your choir always sings so beautifully in tune?" "Ah, ma'am," was the reply, "It's against the rules to sing flat at Christ Church." And if the Director and the Directed all together have their way, it will become increasingly "against the rules" at the R.C.M. to lapse into harmonic amorphism! It is a large order! And of course, it must never be attained by the sacrifice of that musical quality which obviously stands higher than intelligibility, the quality of unfettered wonderment.

This seems to be a propitious moment for our leader's great gift of clarity ; and his influence in this direction, one may be sure, will be specially dear to the heart of Sir Hugh, who may well feel it a timely sequel to his own and Sir Hubert's life-work in making the College known throughout Europe and the world as the place where music, and the teaching of it, is pre-eminently *vital* as well as *skilful*; the place where teaching is so clear and convincing that old music becomes young again, and new music, newly intelligible, and where both the old and the new are made available to all.

A short while ago I had the good fortune to hear the following conversation. (Scene: A country house. At a tea table are seated four Viennese musicians and an R.C.M. ex-student. Time: What may be called the "Schönberg era.") *Viennese Musician No. 1* (pointing to *V.M. No. 2*): "He has composed a Symphony." (deep emphasis on the word "Seemphony.")

*Ex-R.C.M. Student* (kindly): "How splendid! What key is it in? "

*V.M. No. 2* (earnestly): "Oh, in *no* key." (Much emphasis on 'no'.)

*Ex-R.C.M. Student* (still kindly, and without sarcasm): "What! has it no centre? "

*V.M. No. 2* (eagerly and instantly): "Oh, yes — F MINOR! "

This seemed to me at the time to let a flood of light on to the musical Vienna of to-day; and incidentally, it was an R.C.M. man who pierced the hole letting in that light! How excellent if it should happen in our fourth Director's time that London is to forge ahead among European cities, in the symphonic field. Brahms said (we were told) to Kruse, not long before he died, that he thought the hope of music "lay in England." This hope must lie heavily on our English conscience until fulfilled.

But the new Director comes to take charge of this Sandhurst of Music with far more than a zeal for music itself; though this may prove the chief power-station of all his deeds, he knows that the College has grown rapidly into a vast O.T.C., and it is good to realise his exceptional knowledge of the army of amateur music-makers, and the still larger army of music-lovers, throughout the country, awaiting the leadership of our students. Collegers know, of course, that he is the President of the new Federation of Musical Societies. Things of art are always young, and this Federation is only an infant—a healthy one—in the musical world of to-day. But it is dear to the heart of the Director, and will grow into an important ally of the R.C.M. Many a new student, whose father perhaps conducts or sings, in a far-distant Choral Society may find that his musical up-bringing is already well known to his Director; and an eager third-year student may find himself sent off to some thriving, or some hitherto needy home-county, to a spot known to the Director to be just the very spot where he will learn to conduct choir or orchestra, or organise one-year classes for country folk who have become keen to comprehend music as well as listen to it, and so complete his training.

But there is no need to say more about the gifts that the Director brings to his great task, or to go on guessing about all the good he is sure to do. It is the moment now, to assure him of the gladness

and affectionate hopes with which we all welcome the boy-scholar of 1900 into our noble succession of Directors. Our best welfare will be his daily care, we know ; his happiness shall assuredly be ours. (By the way, one of the first wishes I chanced to hear him express, as Director, was that the students' lunches should be quickly and comfortably served!)

Let every student be sure that in Dr. Dyson they have a friend fully aware of their needs ; whether in the great art of Music itself, in all its branches ; or in that even more urgent art of Life, in the acquiring of tact, grit, endurance (all needed by the leader in whatever musical outpost he or she may eventually be working). We have only partially lost one good friend, in order to find another of like mind. Sir Hugh is on our Council still ; he carried his bat, strolled to the pavilion, where now he watches the game, cheering the boundary hits *and* the fielding. It is a new game, to be played in new and strenuous days. Cheers! not only for the Captain, but for the whole team. We are all of us — the Director included — beneficiaries together of the great work of good men ; remembering Grove, Parry, Allen, and the many others of their colleagues, with what confidence may we look forward, and " greet the unseen with a cheer."

WALFORD DAVIES.

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**I**T MAY seem to present students almost like a return to the Stone Age to speak of College in the early days of the present century ; yet some of us were there at that time. Coleridge Taylor, W. Y. Hurlstone, Vaughan Williams and Holst appeared occasionally with other distinguished old students to remind us that they too had passed that way.

When I came to College my fellow students were Frank Bridge, Thomas Dunhill, Nicholas Gatty, Cyril Rootham, Harold Samuel, and Ivor James.

In my second year came a young man from the North who, meeting me at the foot of the staircase on Floor I, asked eagerly : " What sort of a place is this? " I cannot remember what I told him. He may, for all I know still be asking himself the same question, for as our new Director he will have endless opportunities of finding out what sort of place this is, and what sort of people he will have to direct, and problems innumerable to solve ; but he will solve them.

A brief sketch of George Dyson is not easy to draw. His contemporaries will one and all wish to bear testimony to remarkable gifts, among these an unusually alert and reliable



memory, for he would play by heart the most modern and complicated things directly he heard them; these include the symphonic poems and operas of Strauss, and new works by a certain Edward Elgar which came to College almost red hot from the oven.

And his improvisation was remarkable. Through the kindness of Walford Davies some of us used to meet from time to time at the Temple Church and improvise to one another on given themes. Apart from Walford Davies's own contributions which were invariably masterly, I think Dyson's were the most interesting; he had an enviable ease and facility of invention and did not bowl round the wicket. (We all owed a great deal to Walford Davies, who in those days taught Composition and Counterpoint at College like one inspired. His choir rehearsals at the Temple were eagerly attended by students — organists, composers, conductors, men like Boughton and Leopold Stokowski, who in those days walked with men upon the earth.) But above and beyond Dyson's natural gifts of memory, improvisation, alertness and quickness of perception which he possessed in so great abundance, one quality in him always impressed me more than any of these. This was his insight into, and understanding of the significance of Stanford's teaching. What seemed pedantry to some was to him clearly related to great fundamental truths. I imagine Stanford's words sank very deep.

It was always a joy to meet Dyson after one of his composition lessons, especially when a piano happened to be at hand. He had written a set of piano variations, and came bursting out of Stanford's room one day to show me how Stanford had transformed the rather square theme by one or two deft touches — a sort of telescopic process — into something much more to the point, which added an entirely new feature of interest to the design. He indeed sketched to me the whole lesson, which was one in economy of material never to be forgotten by either of us.

Good seed was planted by Stanford, and some of the best took root in the mind of George Dyson, who later was to see very clearly into the tortuous problems of modern music. His lectures, and more especially his writings show this. How otherwise could he have written so wisely in his book "The New Music" that:— "The end towards which these developments are converging is a field of speculation which to some degree concerns all who practise or explore the art of music. Multiple tonality must in the last analysis, mean no tonality at all in the accepted sense of that term. No tonality, in the present state of our musical apparatus, leads to pure chromaticism. And pure chromaticism can only be logically defined as a technique in which the chromatic scale alone has

work this was the first public performance in London. Dr. Harold Darke conducted the Festival and gave an organ recital on the 9th. Other Collegians who took part were Dr. J. H. Alden, Dr. G. Thalben-Ball, Miss Marjorie Avis, Miss May Bartlett and Miss Grace Bodey.

At the Second Concert in the Twelfth Season of Contemporary Music Concerts at Broadcasting House, on 19th November, Mr. Frederick Riddle played the viola in a first performance of a sonata specially written for him by Alan Rawsthorne (Manchester Royal College of Music). Another first performance at this concert was a set of Five Songs (on poems by W. H. Auden) by Benjamin Britten accompanied by the composer.

One Sunday evening in November, the South London Orchestra, under Mr. Michael Tippett, gave a concert which included the conductor's choral work "A Song of Liberty" and the recently published choral song, for choir, brass and drums "A man's a man for a' that" by Jeffrey Mark.

"These Things shall be" by Ireland and also the same composer's "A London Overture" were performed by the B.B.C. Orchestra and Choral Society under Sir Adrian Boult on 1st December.

The Sonata No. 2 for violin and piano by Eugène Goossens and Serenade by Norman Demuth (first performance) were given at a recital at Wigmore Hall on 2nd December.

Benjamin Britten wrote the music for the play "Out of the Picture" produced at Westminster Theatre on 5th December.

Vaughan Williams's Phantasy Quintet was played at the Menges String Quartet's concert in Wigmore Hall on 3rd December.

Five new chamber works by young English composers were performed at Amen House (Oxford University Press) on 12th December. Amongst them were a sonata for flute and piano by Stanley Bate and Sonata No. 2 for violin and piano by Edmund Rubbra. Mr. John Francis was the flautist.

The Westminster Abbey Special Choir gave a concert on 13th December when Vaughan Williams's Five Mystical Songs with strings and organ were performed. The same composer's "Benedicite" with Miss Elizabeth Darbishire as the soprano soloist was given at Mr. Arnold Goldsborough's concert at Queen Mary Hall on the 14th. Mr. Alpha Newby sang the tenor solo in Handel's "Ode on St. Cecilia's Day."

At the concert given by the London Symphony Orchestra at Queen's Hall on 16th December, Dr. George Dyson's symphony in G was produced, conducted by the composer.

A concert of Vaughan Williams's music was given at 90 Cheyne Walk on 15th December. The concert included "The Lark Ascending" for violin solo, "Merciles Beaute" a Triple Roundel of Chaucer for tenor voice and string trio, and "On Wenlock Edge" for tenor voice, string quartet and piano.

Holst's "Hymn of Jesus" and Vaughan Williams's "Benedicite" were performed by the Southwark Cathedral Special Choir conducted by Dr. E. T. Cook on 13th November.

#### PIANOFORTE.

The following Old Collegians gave piano recitals during the autumn: Miss Dorothea Aspinall, at Grotrian Hall on 1st October—among the items on her programme was E. J. Moeran's Theme and Variations; Mr. Lance Dossor at Æolian Hall on 7th October; Miss Helen Perkin at Queen's Hall on 9th October when two of her own compositions were performed "Spring Rhapsody" for violin and piano, and Sonata for piano in three movements (first performance); Miss Joyce McGown at Grotrian Hall on 21st October;

lessons. I can only add that this is a very poor expression of my gratitude to Dr. Dyson and of my great respect for him. I feel sure that all his old pupils consider themselves extremely fortunate, as I do, to have had the privilege of his very sound teaching and guidance, and to have come under the influence of his inspiring personality.

JAMES E. A. HINTON.

## ROYAL COLLEGIAN ABROAD

On 20th October, 1937, at Hamburg, at a reception in the Museum of History on the occasion of the University's "Overseas Day," it was announced that Dr. Vaughan Williams had been awarded the Shakespeare Prize. This prize is one of three to be awarded annually, value 10,000 Rm. each, the gift of a Hamburg merchant. These prizes are to be awarded for work of conspicuous merit in music, literature, painting, sculpture or architecture.

Dr. Clement Spurling had the degree of Doctor of Music conferred on him in 1936 by the Archbishop of Canterbury.

Mr. W. G. Hook (lately of Belmont School, Mill Hill) has been appointed to the Music Staff of Oundle School.

### WORKS.

Haydn Wood's piano concerto was broadcast on 11th September.

A set of Variations on a Theme of Frank Bridge, by Benjamin Britten was given its first performance in England at the Boyd Neel String Orchestra's concert at Wigmore Hall on 5th October.

Songs by Elizabeth Maconchy, including the first performance of "Sleep brings no joy to me" (Emily Brontë), were sung at a recital at Grottrian Hall on 12th October.

At a clarinet recital in Wigmore Hall on 12th October, the first performance of Four Short Pieces for clarinet and piano by Howard Ferguson was given, the composer being the pianist. The Quintet for clarinet and strings by Bliss was also given.

The Jacques String Orchestra, conducted by Mr. Reginald Jacques, gave a concert at Grottrian Hall on 19th October, when Gordon Jacob's Concerto for oboe and strings was performed, Miss Evelyn Rothwell playing the oboe. Other works included were St. Paul's Suite by Holst, and an arrangement by Howard Ferguson of Bach's "Musikalisches Opfer" Fugue.

Holst's Vedic Hymns, and compositions by Gordon Jacob, Parry, Hely-Hutchinson and Vaughan Williams were given at a vocal recital at Æolian Hall on 26th October.

On 7th November, the B.B.C. Studio Concert included Edmund Rubbra's symphony, first performed at Broadcasting House last April.

The St. Michael's Singers Annual Festival was held at St. Michael's, Cornhill, from 8th to 13th November. The following works by Collegians were performed: "Stabat Mater" by Stanford and "Ode on the Nativity" by Parry, on 10th; "O Brother Man" by Darke, "Lord let me know mine end" by Parry, "As the leaves fall" by Darke, and "Dona Nobis Pacem" by Vaughan Williams, on 11th. Of the latter





Miss Mary Noble at Wigmore Hall on 28th October ; Mr. Angus Morrison at the Mercury Theatre on 15th November ; Mr. John Barkworth Pease at Æolian Hall on 20th November ; Mr. Aubyn Raymar at Wigmore Hall on 27th November ; and Miss Pamela Norris at Grotrian Hall on 6th December.

Mr. Cyril Smith played in a Mozart piano concerto on 10th October at the Cambridge Theatre, the first of a new series of London Theatre concerts. Mr. Norman Tucker took part in a Bach Programme with the Boyd Neel String Orchestra at 23 Cromwell Road on 21st October ; also in a piano and violoncello recital with Mr. James Phillips at Grotrian Hall on 22nd October ; and in a violin sonata recital with Mr. Loris Blofeld at Æolian Hall on 7th December. Miss Ada Thomas accompanied at a vocal recital at Grotrian Hall on 5th November. Miss Kathleen Markwell, in the Kamaran Piano Trio, played at Leighton House on 19th November. Mr. Frank Merrick took part in a joint recital at Conway Hall on 21st November. Mr. William Murdoch played with Mr. Albert Sammons in a sonata recital at Grotrian Hall on 14th December.

#### ORGAN.

Dr. Harold Darke gave four Bach recitals at St. Michael's Church, Cornhill, on Thursdays in October.

Sir Walter Alcock gave a recital at St. Paul's Church, Onslow Square, S.W. 7, on 7th October, at the re-opening and dedication of the organ.

Dr. W. H. Harris and Mr. Percy Whitlock gave recitals at St. Martin in the Fields during October.

Miss Helen T. Young accompanied the service and played the organ solos at the Chelsea Church Choirs Festival which took place in the Chapel of the Royal Hospital, Chelsea, on 28th October.

Sir Walter Alcock gave the first of a series of recitals in Westminster Abbey on 23rd November, on the new organ installed for the Coronation. Among the smaller works included in the programme were John Ireland's "Elegiac Romance" and Vaughan Williams's Prelude on the tune "Rhosymedre."

#### STRINGS.

Mr. James Whitehead gave a violoncello recital accompanied by Mr. Charles Groves at Wigmore Hall on 8th October.

A string quartet concert was given by the Misses Irene Richards and Ruth Pearl (violins), Miss Jean Stewart (viola) and Miss Vera Canning (violoncello) at Leighton House on 5th October.

The Whinnyates Quartet, with Pauline Juler, played Herbert Howells's Rhapsodic Quintet for clarinet and strings at the Co-operative Hall, Chesham Bois, on 26th October. The Quartet also played at the Reigate Chamber Music Club on 19th November, and the Institute of Education, Southampton Row, on 26th November. Dr. Charles Wood's Quartet in A minor being included in both programmes.

Mr. John Snowden took part in joint violoncello and piano recitals at Grotrian Hall on 1st and 11th November.

Mr. Hugh McClean gave a violin recital accompanied by Mr. Charles Groves at Æolian Hall on 1st December.

#### MISCELLANEOUS.

Mr. Reginald Goodall conducted the Haigh Marshall Orchestra at the second of the series of Mozart concerts at the Cambridge Theatre on 14th November.

Mr. Reginald Jacques conducted a Carol concert at Central Hall on 21st December, with the Bach Choir to lead the audience in the singing.

The programme included Vaughan Williams's *Fantasia on Christmas Carols* sung by the Bach Choir.

League of Arts Concerts at the Victoria and Albert Museum: Miss Dorothea Webb gave a recital of songs and poems on 2nd October; the Seymour Whinyates String Quartet played on 9th October; and Miss Jane Vowles (soprano), Mr. James Phillips (violoncello) and Mr. Geoffrey Corbett (piano) were the performers on 16th October.

South Place Sunday Concerts: Mr. Richard Walthew played with the Brosa Quartet in Brahms's piano quintet; Charles Wood's string quartet in A, and Stanford's piano quintet were among the works selected for performance during the autumn.

British Music Movement: among the artistes on 23rd November at the concert given at Queen Mary Hall were Miss Rebecca Clarke, Miss Mollie Lake and Mr. Bernard Richards, who played a string trio by Moeran and a sonata for violoncello and piano by Ireland. On 15th December, Miss Nora Grūha, accompanied by Miss Marjorie Alexander, sang "Under the Greenwood Tree" by Howells, and gave first performances of Freda Swain's "Wings" and "Highland Funeral" among the items in her programme. Piano solos "Retrospect" and "Through the Eaves" by Frank Bridge and "Prelude in E flat" and "February's Child" by Ireland, were also among the works played.

At the Annual Dinner of the Musicians' Benevolent Fund, which took place at the Savoy on 9th November, the toast of "The Fund" was proposed by the Duke of Kent, and Sir Hugh Allen responded. A concert in aid of the Fund was given by the B.B.C. Choral Society and British Women's Symphony Orchestra, conducted by Mr. Leslie Woodgate, at Queen's Hall on 4th December, when Miss Marie Wilson (violin) and Mr. Maurice Vinden (organ) were among the artists.

The Musical Association. A meeting was held at Trinity College of Music on 7th December, when Professor Percival R. Kirby read a paper on "Saint Cecilia Goes South" (a contribution to the History of Music in South Africa). On 8th December the Association gave a Dinner at Paganini's. Sir Percy Buck was in the Chair, and Professor Kirby proposed the toast of "The Musical Association and its President," to which Sir Percy Buck responded.

At the Dinner of the National Federation of Music Societies on 30th December at the Hotel Great Central, Sir Hugh Allen proposed the toast of "The Society."

Mr. Frank Howes spoke at the Annual Conference of the Incorporated Society of Musicians on "The Musician and Psychology," on 30th December. Sir Percy Buck also spoke.

Plunket Greene Memorial. Concerts in aid of the Fund to provide a bed for musicians in St. George's Hospital have been given (among others) by Sir Walter Alcock, the Menges String Quartet, Mr. Keith Falkner and Mr. Lèon Goossens. The unveiling of the portrait of the late Harry Plunket Greene took place at Queen's Hall on 15th November. Sir Percy Buck was one of the speakers.

#### LECTURE RECITAL.

On 28th October, Czech Independence Day, Mr. Graham Carritt, assisted by Miss Rose Morse, gave a lecture recital on 20th century Czech music to the Czech Society of Great Britain. The Czechoslovak Minister was present.

#### VOCAL.

Miss Frances Allsom and Mr. Philip Warde, assisted by the Cologne Chamber Trio, gave a concert of Old Music at Æolian Hall on 1st October.



Miss Dorothea Webb gave a recital of English Songs and Poems at the American Women's Club on 21st October. Her programme included Six Songs by Ireland: "The Lent Lily," "Youth's Spring Tribute," "The Adoration," "During Music," "The Salley Gardens" and "The Scapegoat"; Three Songs by John Somers-Cocks: "New Year's Eve, 1913," "Ebb Tide" and "Eager Spring"; and Four Songs by H. Procter-Gregg: "The Danube to the Severn," "In the Highlands," "Duncan Gray" and "The Dusty Miller."

Miss Cecily Arnold and Mr. Rose (spinnet) gave programme of Old Music with Old Instruments at 1 Red Lion Square on 23rd and 26th October.

A joint recital was given at the American Women's Club on 25th October by Miss Diana Herring (contralto) and Mr. Hugh McClean (violin) accompanied by Mr. Charles Groves. A group of English songs included "Summer Schemes" and "Salley Gardens" by Ireland; "Wood Magic" by Martin Shaw; "King David" and "Girl's Song" by Herbert Howells; and Two English Folk Songs for violin and voice (1) "Searching for Lambs" and (2) "The Lawyer" by Vaughan Williams.

Miss Sarah Fischer broadcast a programme of Canadian Folk Songs on 21st October, to Canada.

Miss Veronica Mansfield sang at the American Women's Club on 28th October at the Sixth Annual Exhibition of the Alpha Club.

Miss Nan Maryska gave a song recital at Grottrian Hall on 12th November.

Mr. Victor Harding sang for the Bach Cantata Club at St. Margaret's, Westminster, on 16th November.

Miss Sybilla Marshall and Mr. Topliss Green were two members of the quartet singing at the Nativity Play in St. Martin in the Fields during the first week of December.

Miss Frances Allsom and Mr. Philip Warde sang at a concert given by the Angel Grande Chamber Orchestra at Æolian Hall on 3rd December. Among the works played by the orchestra was "Fantasia on a Theme by Thomas Tallis" by Vaughan Williams.

Mr. Frederick Sharp sang at the Carol Concert given by the Royal Choral Society at the Albert Hall under Dr. Sargent on 18th December. Mr. Léon Goossens played oboe solos.

#### SADLER'S WELLS.

The following Old Collegians have taken part in opera: Mr. Clive Carey produced "Aida" and "The Magic Flute," Mr. John B. Gordon produced "Madam Butterfly," "Carmen," and "Fidelio." Mr. Roderick Lloyd sang in "Aida"; Mr. Tudor Davies in "La Bohème," "The Magic Flute," "Fidelio," "Il Tabarro" and "I Pagliacci," these last two operas were conducted by Mr. Herbert Menges. Miss Jean Oldaker sang in "The Magic Flute."

"Checkmate," Ballet by Arthur Bliss, produced in Paris by the Sadler's Wells Ballet last June, was given its first performance in London on 5th October, conducted by Mr. Constant Lambert.

#### COVENT GARDEN.

Miss Ruth Naylor sang in "La Bohème" and "The Barber of Seville," Miss Audrey Langford in "Hansel and Gretel." Mr. Aylmer Buesst conducted seven of the performances during the fortnight 29th November to 11th December which included "Hansel and Gretel," "Rigoletto" and "Madam Butterfly."

#### PROVINCIAL

The Leeds Festival began on 5th October. Mr. Keith Falkner sang in the Beethoven Mass and Bach's St. Matthew Passion; Miss Jean Hamilton played the harpsichord accompaniment to the Narrator. Dr. Malcolm

Sargent was one of the two principal conductors of the Festival, and conducted a miscellaneous programme on the evening of the 8th, which ended with Vaughan Williams's "Dona Nobis Pacem."

**BOURNEMOUTH.** In the series of weekly concerts given by the Municipal Orchestra, Mr. Gordon Bryan was the soloist in Paderewski's piano concerto in A minor on 30th September; Sir Adrian Boult conducted a part of the concert on 14th October; and Dr. Vaughan Williams was represented by the performance of his "Variations on a Theme by Tallis," on 21st October and the "London" Symphony on 18th November.

Vaughan Williams's Mass in G minor was sung in York Minster on 17th October, during the Meetings of the British Federation of Music Festivals.

On 16th October, Sir James and Lady Jeans entertained the Organ Music Society at their house at Box Hill, when Lady Jeans gave a recital of eighteenth century music. Dr. Thalben-Ball was present and also played.

Mr. Graham Carritt gave a Lecture Recital on 20th century Northern Music to the Derby Women's Club on 21st October.

The Bristol Opera Company produced Vaughan Williams's opera "The Poisoned Kiss" in the first week in November.

**CAMBRIDGE.** Mr. Bernhard Ord conducted six performances of Handel's "Susanna" at the Arts Theatre, in November. Miss Mabel Ritchie was one of the soloists.

**OXFORD.** Dr. Harris and Professor Hely-Hutchinson took part in the Balliol College Musical Society's concert on 28th November. Mr. Frederick Sharp sang in "Dido and Æneas" for the Oxford University Opera Club on 30th November. Miss Barbara Cass gave an English Song Recital, accompanied by Mr. Harry Stubbs, at the Wesley Memorial Church Hall on 6th November.

**SHEFFIELD.** Professor F. H. Spera conducted the University of Sheffield Musical Society in an Orchestral and Choral Concert on 1st December.

Vaughan Williams's "Five Tudor Portraits" was one of the works performed at the Croydon Philharmonic Society's concert on 4th December. Mr. George Hancock was among the soloists at the concert.

The Sussex String Players, conducted by Mr. Norman Demuth, gave a concert at the British Legion Hall, Littlehampton, on 16th December. The programme included "Pastorale" for strings by Demuth, the same composer's arrangement of Handel's concerto in B minor for two violins and strings, and a song by Herbert Howells, "Gogy o' gay."

"Gallimaufry," a new Ballet by Thomas Dunhill, was given its first performance in England by the Guildford Symphony Orchestra on 16th December.

Coleridge-Taylor's "Hiawatha" and Vaughan Williams's "Benedicite" were given at Nottingham Albert Hall on 16th December, by the Nottingham Music Club.

Music was specially written by Armstrong Gibbs for a Nativity Play "The Three Kings" produced in Stratford Parish Church on 16th, 17th and 19th December. The music was under the direction of the organist, Mr. F. H. Dawson.

## ABROAD

### EUROPE.

Vaughan Williams's Viola Suite was given on the Brussels Radio on 10th November.

Mr. Cyril Smith was the solo pianist at a concert of English music given at Stockholm on 25th November.

Miss Sarah Fischer gave a recital in Vienna on 27th November. She ended her programme with a group of English songs:—"Dream Song" by Hely Hutchinson; "As I lay in the early Sun" by Armstrong Gibbs; "Wind Song" by Arthur Benjamin; and "My Heart is like a singing Bird" by Parry.

The Hamburg State Opera gave a first performance, on 11th December, of "Gallimaufry," a Ballet by Thomas Dunhill.

Mrs. Kerr (whom Collegians will recall as Jessica Gordon) was present and sent the following account to the MAGAZINE:—

A most successful performance of the new Ballet with music by Thomas F. Dunhill was given at the Hamburg Opera House, on 11th December. Helga Swedlund, Choreographer and Producer of the Ballet, has adapted Mr. Dunhill's music—a suite of eight dance forms entitled "Gallimaufry"—to the old story of "The Ice Queen" by Hans Andersen and the result is both artistic and charming. The music is graceful and delicate, and at the same time full of swing and rhythm; the story of little Kaye and Gerda dances its way lightheartedly from start to finish. The orchestra of the Hamburg Opera gave a most sympathetic interpretation of the music, and the production was received with tremendous enthusiasm by the Hamburg public, which includes many British residents. The music of "Gallimaufry" has been performed twice in England since its first appearance in Hamburg—once at Guildford, and once in a programme of orchestral music from the B.B.C.

#### AMERICA.

The New York Philharmonic Orchestra included in its programme for last season Vaughan Williams's Pastoral Symphony and Bliss's "Music for Strings."

Miss Kathleen Long has been on a tour in the U.S.A. and Canada; she gave a recital in New York, and played Mozart's piano concerto in F with the Montreal Symphony Orchestra, on 7th November.

Mr. Arthur Egerton gave seven organ recitals in November and December at Trinity Memorial Church, Montreal, assisted by various choirs. Among the items of his programmes were: Prelude and Fugue on the Rouen Tune "Iste Confessor" by himself, "Ye boundless Realms of Joy" and "Thither be all Thy children led" by Parry, "Rhosymedre" and Prelude on "Ave Maris Stella" by Vaughan Williams, Rhapsody in D flat by Herbert Howells, Fantasy in F sharp minor, by Harold Darke, "Alla Marcia," by John Ireland, "The People that in Darkness sat" by Parry, "Nunc Dimittis" by Charles Wood, "Angels' Song" by Stanford, "Into this World of Sorrow" by Percy Buck, "Let all the World in every corner sing" by Somervell, "The Holy Boy" by John Ireland, and Prelude-Improvisation on "Veni Emmanuel" by Arthur Egerton.

Rebecca Clarke's Viola Sonata has been played in Philadelphia, New York, Warsaw, Buda Pesth and other places.

#### SOUTH AFRICA.

At Capetown, under the auspices of the University, Mr. John J. Andrews produced Gluck's opera "Orfeo" in 1936; Stanford's "Shamus O'Brien" in 1937; and now has "Hansel and Gretel" in preparation for performance in August, 1938. As conductor of the Municipal Choir he gave Dvôřák's "Stabat Mater" last July; and "Hiawatha" by Coleridge Taylor has been in rehearsal this winter for a performance with the Capetown Orchestra on 28th February, Mr. W. J. Pickerill conducting. Mr. Andrews and the other members of his vocal quartet, gave a programme of



vocal chamber music last September, which consisted of the vocal quartets Opp. 52 and 64 by Brahms, Set No. 1 of the Nursery Rhymes by Walford Davies, and Schumann's *Dichterliebe*, sung by Mr. Andrews.

Mr. Gordon Bryan went on a tour in South Africa from February to May, 1937, giving forty-three concerts and broadcasts, which included eighteen recitals at Schools.

#### AUSTRALIA.

A performance of Vaughan Williams's "*Dona Nobis Pacem*" was given by the Perth Philharmonic Society, Western Australia, in the autumn.

Miss Elizabeth Campbell and Mr. Claude Monteath were the organists selected to take part in the celebrations of the Presbyterian Church of Victoria Centenary in the autumn.

#### NEW ZEALAND.

The first performance of Vaughan Williams's "*Flos Campi*" in New Zealand took place at Wellington last autumn.

#### SHANGHAI.

Vaughan Williams's "*Shepherds of the Delectable Mountains*" was performed in Shanghai in the winter in aid of distressed foreigners.

### BIRTHS.

BATES.—On 30th December, 1937, to Mr. and Mrs. Edmund Bates (Marjory Harrison), a son, Peter.

### MARRIAGES.

PAYTON—HELLYER JONES.—On 25th September, 1937, at St. Mary Magdalene, Tamworth-in-Arden, Warwickshire, Robert Nigel Payton to Mary Hellyer Jones.

BURY—MOINET.—On 4th November, 1937, at St. Clement Danes Church, London, Mr. Francis James Lindsay Bury to Miss Diana Moinet. Dr. Gordon Jacob conducted the orchestra of about forty players, mostly students from the Royal College of Music. One of the items played was Dr. Jacob's *Passacaglia* called "*Oranges and Lemons*."

NEWBY—ROBINSON.—On 9th November, 1937, at the Church of St. Martin in the Fields, Alpha, only son of Mr. and Mrs. J. T. Newby of Hebburn, Co. Durham, to Isobel Montford, third daughter of Mr. and Mrs. John Robinson, of Larne, Co. Antrim.

MCCORMICK—PRIESTMAN.—On 15th November, 1937, at St. Mary Abbott's, Kensington, by the Archbishop of York, assisted by the Rev. Pat McCormick, Joseph Conybeare McCormick, Vicar of Monton, Lancashire, to Mary Tuke Priestman.

### DEATHS.

SHEPHERD.—On 25th October, 1937, at Bournemouth, Emily Shepherd, A.R.C.M., daughter of the late John Shepherd, of Whaplode, Lincs.

HOOD.—On 26th October, 1937, at Tonbridge, after a long illness, Mrs. Ruth Agnes Hood (*née* Aitken).

## OBITUARY

## MURIEL FOSTER

Muriel Foster entered the Royal College of Music in 1895 with her twin sister Hilda Foster. They literally insisted on studying with Anna Williams, one of the finest teachers of singing. Muriel Foster always said "To her I owe everything." These twins were curiously unlike each other in appearance, Muriel being dark and tall, Hilda fair and of smaller stature. They worked hard during their studentship, at one time concentrating on duets which they sang well, Muriel having a contralto voice, and Hilda that of a soprano. If I remember rightly, Muriel made quite a success as "Dame Quickly," in a performance of Verdi's opera "Falstaff," but she never felt that opera was her real métier, and devoted herself to the study of oratorio and general concert work.

Not very long after they left the College, Hilda married, and Muriel continued her professional career. She had a good voice of unusual range and lovely quality. She was a hard, conscientious worker, thoroughly musical and reliable and with a very fine presence. From her first appearance, she quickly became one of the most sought-after singers for all concerts in Great Britain and Ireland.

It may be said that Sir Edward Elgar's "Dream of Gerontius," gave her her first big chance. This work had proved a failure at its production at the Birmingham Festival of 1900. When subsequent performances were arranged, she was invited to sing the part of "The Angel." No happier choice could possibly have been made, for not only was her personal appearance a great asset, but her voice with its aloof, unearthly quality, and absence of passionate emotion, was ideal. To the concert goer of those days (about 1901) Elgar was a new and almost unknown quantity; the stereotyped fashion of oratorio was set on one side, and he introduced a new method of presentation for soloists, chorus and orchestra. This new idea needed singers of a different calibre. In addition to voice and musicianship, a thinking mind and a great sensibility of words was necessary for success; these Muriel Foster possessed to an extraordinary degree, and she made the very best use of her amazing faculties. From this time her triumphal career was assured; she went from strength to strength both in Great Britain and on the Continent, and she came to be considered *the* singer of Elgar's contralto rôles. At the production of "The Apostles" at the Birmingham Festival in 1903, she took the part of Mary Magdalene, making a tremendous sensation by her dramatic singing—so entirely different to that of The Angel in "Gerontius." Again in 1906 she created the contralto part in "The Kingdom," Elgar's sequel to "The Apostles." In the meantime she had become the recognised contralto singer for all the great works such as the Verdi Requiem, Brahms Rhapsody and the Bach Passions; no Festival programme was complete without her name. She also worked hard as a Lieder singer, making a great reputation in this type of work, and again being acclaimed in Germany, Holland, and from end to end of America.

Her health was never robust, and after her engagement to Mr. Ludovic Goetz (later Mr. Ludovic Foster) she announced her impending retirement. This took place after her marriage in 1906, and from that time she rarely appeared in public. She had one son, Anthony, and his children were the source of much pleasure to her in her last years. In the early days of her married life she had a beautiful home and gave many delightful parties. She had a positive flair for beauty, and her eagle eye never missed any

lovely thing either in workmanship or colour, and her taste in dress was superb. Her husband was devoted to music as his mother had been and they had known many musicians intimately from the great Rubinstein onwards. This delightful "salon" was again well established by Muriel Foster and her husband before war broke out in 1914.

It is difficult to give an adequate idea of her appearance. She was tall, with a splendid figure; a finely shaped head, well set on her shoulders, and an excellent carriage. Her skin can be described as like a magnolia—pale, yet glowing, and she had the most exquisite hands. Many people thought her austere, but she suffered greatly from shyness—yet when she smiled her face became radiant, sometimes with mischief, and sometimes with a serene beauty.

In the war of 1914 - 1918, she did most important organising work, and here, her extraordinary power of concentration was supreme. She could sit at a desk, with a telephone on either side of her, answer messages, give directions, and dictate to two secretaries almost at the same moment, and yet never be confused.

In 1918 she became ill. Every celebrated doctor was consulted, both here and abroad, and every suggested remedy was tried, but without success. For years she battled against all odds, with the greatest courage, and the day before her death, she was thinking only of people's Christmas presents.

About a week before she died I went to see her as usual; though terribly crippled and almost inarticulate, she wanted to hear everything of interest. Her face was entirely unlined and unruffled, the passing years and her illness had only whitened her hair. She slipped peacefully away in her sleep—one of the most gifted, and interesting singers of pre-war days — a truly great artist.

AGNES NICHOLLS HARTY.

### IVOR GURNEY

Before dawn, on 26th December, 1937, Ivor Gurney died in the City of London Mental Hospital, near Dartford, Kent. He was only 47 — young enough still to have done great things had health returned to him, but worn out by many bitter years of pain and illness that crept on him like a relentless tide, taking away his physical strength, though never quenching his courage. Born at Gloucester on 28th August, 1890, his musical gifts showed early. He was a chorister at the Cathedral from 1900, and from 1906 to 1911 was a pupil of Dr. (Sir) Herbert Brewer for organ and theory of music. In 1911 Gurney came up to the Royal College of Music with an Open Free Scholarship for composition, full of high hopes and ambitions. Sir Hubert Parry and Sir Charles Stanford were immediately struck by his resemblance to Schubert. It is not as a shadow of Schubert, however, but as a musician and poet in his own right — and a very English one — that Gurney will be remembered. During his years at College before, and after, the War, and perhaps even more during the War itself, when he served in France as a private in the 2/5th Gloucesters, his genius developed unmistakably. It proved to be a double one, for music and for poetry. To the R.C.M. MAGAZINE fell the good fortune of discovering and printing his first poems. Gurney's genius might be untamed, unmanageable at times and never wholly to be fulfilled in this world, but it was the authentic thing and not mere comfortable talent. He had been wounded, gassed and shell-shocked in the War. He recovered to a considerable



extent, but broke down again in 1922, and from then onwards, when he entered a mental hospital, Gurney, who loved freedom so intensely, never knew it again till his death from tuberculosis fifteen years later. A fellow student and friend, writing of him lately, said: "I look back on that first day at the R.C.M., when we did our scholarship examination together — our walks in London and Gloucestershire; our times together; his letters during the War — times all coloured by the richness of his personality. His very tragedy is his strength and glory, for he clung to beauty until it destroyed him . . . We can honour, and half-envy one who flouted the shams and mean things in life which make up so much of our so-called civilisation, even though its revenge was terrible."

M.M.S.

#### BERNARD PARKER

(Reprinted from *The Times* by kind permission)

Parker was known to every one who passed in and out of the doors of the Royal College of Music. A little old man in a top hat (symbol of his office of doorkeeper), bowed and lame and increasingly deaf, he had a kindly greeting for every one. If one wanted to know what was going on or where anyone was, Parker was certain to know. He was a mine of information on the past history of the College for he was its oldest inhabitant, actually with his wife its only inhabitant, since he lived on the premises. His death on 27th December was the quiet end of a long and devoted service begun when the Royal College of Music was in its infancy. When King George V and Queen Mary visited the College for its Jubilee in 1933 and Parker had the honour of being presented to their Majesties, he, most modest of men, was proud to declare, "Well, I was the only one they both talked to."

Bernard Parker (not one in a hundred of his many friends knew his Christian name) came as a lad to the College to carry coals and blow organs, and as long as there was organ blowing to be done, it was he who did it. He was a keen critic of music, but more particularly of organ-playing. Had he not blown for the first lessons which Sir John Stainer gave there? Once in the early days a candidate for a scholarship was having his preliminary practice. Parker let the wind out and came round to interview the candidate. "Have you come from far?" he asked. "Yes, from the North of England." "That's a pity, for you've got no chance," was the verdict. When an admired French organist, introduced by Sir Walter Parratt, gave a recital in the concert hall and played Bach from memory, Parker shook his head. "He forgot himself and went wrong in two places," was his comment, and it was true. Alas! that to-day our music schools no longer include organ-blowing in their curriculum. In his case the exercise produced the finest type of College servant, shrewd, patient, humorous, and, above all, faithful.

#### HELEN BOGER

On 13th January, 1938, Helen Boger died at Crockham Hill, in the village where she had laboured so arduously. For almost twenty years she was closely associated with the College as a student. Her unbounded enthusiasm and infinite zeal for work among village choirs amazed all who knew her.

Her powers of endurance, patience, and especially a keen sense of humour, enabled her to win through many a difficult situation.

Her friends will always cherish the memory of one whose life expressed so much affection and charm.

M.R.

### THE R.C.M. UNION

THE Christmas Term was uneventful as far as Union activities were concerned. But the close of the term and of the year 1937 witnessed the departure of Sir Hugh Allen from the post of Director of the College, and therefore he is no longer President of the Union. The friendly interest he has always shown in Union affairs has been a constant encouragement to the Honorary Officers and the members as a whole and we hope we may often welcome him at our gatherings although he is no longer an official of the Union.

There were again special Christmas cards on sale, but they did not appear to be quite so popular as on some previous occasions.

PHYLLIS CAREY FOSTER,

*Hon. Secretary.*

### ROYAL COLLEGIAN AT HOME

#### THE SANFORD TERRY "BACH" LIBRARY IN THE ROYAL COLLEGE OF MUSIC

THE NAME of Sanford Terry will be remembered for many years to come by those who take a real interest in the life and music of John Sebastian Bach. The Royal College of Music has good cause to remember him with gratitude for the reason that the remarkable collection of books and papers and music which Dr. Terry assembled during the years in which he was engaged upon his Bach researches is through the great kindness of Mrs. Sanford Terry, now deposited in the Library of the College.

It will be a permanent memorial to a great scholar who for many years was Professor of Modern History in the University of Aberdeen, and who in the latter part of his life brought to the study of Bach all the experience and method of the distinguished researcher. In his various books connected with Bach's life and works, Dr. Terry has produced the completest and the best informed account.

It may almost be said that there is nothing more concerning Bach to be discovered. The Library contains all the books, authorities, documents, papers and Miscellanea bearing in any way on the

subject to which those interested in this particular phase of musical history can have access (with the permission of the Director).

It is a collection which can meet any demands, is of great value and a fine example of the way the complete scholar goes about his work when dealing with an important subject.

In addition to the large number of books dealing with Bach's life and the surroundings in which he worked, the Library contains the complete Bach Society Edition, all the Bach Year Books up to date, sixteen volumes of Miscellanea, all those works in facsimile which have hitherto been published and the choral books which Dr. Terry had facsimiled for his own use when writing his great book on the Chorals. Altogether a noble collection to possess and to use.

H.A.

## LIBRARY NOTES

### THE SANFORD TERRY BACH COLLECTION

This one-man collection of material about one man is housed in a special corner of the College Library ; there is a reserved table where one may sit surrounded, and read and think and dream of the greatest musician this earth has ever known.

R.E.

### APPOINTMENT TO TEACHING STAFF

Mr. W. Topliss Green has been appointed to the Teaching Staff for singing.

### LONDON INTER - FACULTY CHRISTIAN UNION

It is very gratifying once again to be able to report a term's successful meetings. All fixtures have been well attended, and we have had the pleasure of welcoming to them many who have not been before.

Encouraged by the appreciation shown of last term's ramble, we again ventured forth into the wilds of Buckinghamshire, it would seem, with no less success (if one excepts the temporary mislaying of our luxurious homeward conveyance ; a mishap which caused some to execute folk dances in bright moonlight, and a temperature approaching zero, in order to keep themselves from turning to stone.) However, the lorry was eventually discovered waiting in the wrong place, and we returned to Hendon to a large tea, and completed the exercise of the afternoon with games of a more or less strenuous nature.

H.B.

## REVIEWS

### MUSIC

FOR SIR HUGH ALLEN. Prelude in C minor, for piano solo. By Edwin Benbow. J. B. Cramer & Co., Ltd. 1/6 net.

When the news of Sir Hugh Allen's resignation was made public last September, countless Collegians expressed their regret in words. But Mr. Benbow put his into a composition and one can imagine no better compliment to a Director of the Royal College of Music than that he should



evoke music. This Prelude in C minor is passionate, resolute, and expressive, exceedingly well written for the piano, and a real concert piece, yet intimate withal. A subtle quality, in fact, runs right through the music, with its concurrent rhythms of  $3/4$  and  $9/8$  and the consistently enharmonic character of its changes. Its final great climax *fff* is counterpoised by a sighing, sensitive close.

M.M.S.

## WORKS OF WILLIAM WALTON.

Symphony, arranged for Piano Duet by Herbert Murrill. 7s. 6d.

"Crown Imperial." Coronation March. Piano Solo. 2s. 6d.

Arranged for Organ by Herbert Murrill. 2s. 6d. Arranged for Small Orchestra by Hyam Greenbaum. 10s. complete.

"In Honour of the City of London." Vocal Score. 1s. 9d.

"Under the Greenwood Tree." Song. 2s.

All published by the Oxford University Press.

It is one thing for a composer to "arrive," but it is a further milestone in his career when his works are arranged for this, that and the other instrument or combination of instruments. (It may, however, be sobering to these intoxicating thoughts to reflect that the cornet solo no longer marks the extreme limit of fame; there is the whole underworld of ukeleles and piano accordions hungry for such "numbers," and the proud composer may find that he shares his fame with some queer characters.) But no such shameful thoughts will arise when a symphony is made available for piano duet. Was not the path up Parnassus to the shrines of the classical masters smoothed under our aspiring feet by the homely aid of the piano duet?

It certainly used to be until they ran a funicular up to the home of the Muses in the shape of the gramophone, and the weaker brethren can reach Walton's symphony by that way too. Here, however, in addition to the miniature score is an arrangement for piano duet with treble and bass on four staves one under the other, in the modern way instead of the old-fashioned oblong form with two hands to a page.

Uniform in design of cover, Walton's cantata written for the Leeds Festival "In Honour of the City of London" is available as cheaply as one and ninepence — a somewhat strenuous work which the composer himself had the greatest difficulty in damping down to the exact degree of jubilation he had intended to portray.

"Crown Imperial" runs the risk of ultra-cornet arrangement, though of the varied arrangements already made and now before us nothing more disreputable than a "piano conductor" appears, and even that may be offset by the dignity of an arrangement for the organ, also by Herbert Murrill who transcribed the symphony. All this music is by now fairly well known, but the song "Under the Greenwood Tree" may come as a surprise to those who are only familiar with the strepitous Walton. It sounds like neo-Dowland but it was written for the films.

F.H.

## BOOKS

THE LATER WORKS OF R. VAUGHAN WILLIAMS. By Frank Howes.

THE DRAMATIC WORKS OF RALPH VAUGHAN WILLIAMS. By Frank Howes.

These two little books are both issued by the Oxford University Press, in their "Musical Pilgrim" series, at the modest price of 1s. 6d. each. They are sure of a welcome, for three reasons: first, because Vaughan Williams is a composer of sufficient magnitude to merit this attention;

second, because Mr. Howes, by virtue of his musical training, his critical judgment and his excellent penmanship, is just the author one would have chosen to write them ; third, because they have appeared at a time when the ordinary music-lover in this country seems to be much more "form-conscious" than he used to be. Certainly those who teach in this College will avow that many more students—and not only composition students by any means—are now keenly interested in this branch of their subject, and anxious to study and appreciate the structure of the music they play and hear. Another sign is the changing nature of our concert programmes ; in place of stories about Handel's cook and Wagner's dressing-gown, we now find, as a rule, a closely-written formal analysis of the major works that are to be played. Such changes come about because men desire them. Doubtless there always will be, as there always have been, those who prefer to absorb music through the pores, as it were, steeping themselves in it as in a sort of emotional hot bath ; but undoubtedly more and more of those who attend concerts, especially among the younger generation, have come to realise that music is in the fullest sense of the word an art, whose æsthetic and intellectual aspects demand a close and fully conscious attention.

Mr. Howes's survey embraces practically all the major works of Vaughan Williams's post-war period. He takes up the task where Mr. Dickinson left it off in an earlier volume of this same series. Readers, therefore, will not expect to find here an account of such works as *Hugh the Drover* or the *Sea Symphony* ; for those, they must be referred to Mr. Dickinson's *Introduction*. The compositions discussed in these volumes are firstly the the four later works for the stage, viz., *Sir John in Love* ; *Job* (truly, as Mr. Howes remarks, one of the greatest creations of its composer) ; *Riders to the Sea* ; *The Poisoned Kiss*. The other volume deals with *Flos Campi* ; the *Benedicite* and *Magnificat* ; the *Sussex Fantasia* for violoncello ; the pianoforte Concerto and the viola Suite ; the F minor Symphony ; *Dona Nobis pacem* ; and (finally) *Five Tudor Portraits*. All the essays are admirable of their kind, and not their least admirable feature is the wealth of musical quotation. The studies of *Job* and the F minor Symphony, in particular, seem to me models of what such things ought to be ; they will fascinate all who know these works, and those who do not, will surely feel an irresistible urge to go and hear them at the first opportunity.

R.O.M.

MARKS AND REMARKS. By Thomas Fielden. Oxford University Press. 8s. 6d. net.

This is the intriguing title of an intriguing little book in an intriguingly bright green cover. It tells teachers and candidates so much about music examinations (as well as about those funny people called examiners and their funny little ways) that after it has been read and digested there would seem to be nothing left to know on this intriguing subject.

If to be forewarned is to be forearmed it should be impossible for anybody who has studied Mr. Fielden's chapters to be "plucked" in their forthcoming encounters with the peripatetic specialist. Indeed it will not be surprising if the number of Honours and Distinctions bestowed is increased in future to an extent which may embarrass the Central Office in Bedford Square, and cause the authorities to suspect over-leniency on the part of their examining staff!

Quite seriously, the little book is a mine of useful information. If we are weak or hesitating in our scales, we may learn to turn them (in Bach's

words) into "strings of pearls"; if our ears seem impervious to the tests imposed, we may learn how to sharpen them by gradual degrees until they become keen and responsive; if sight-reading is our special bugbear, we may discover many pleasant new ways in which to correlate sight and sound at a glance. In the matter of the interpretation of studies and pieces, too, Mr. Fielden has many hints to offer which are helpful. He seems to have the faculty of knowing our failings beforehand, and, what is more important still, of being able to administer his correctives in a genial and palatable way.

Best of all, perhaps, are the author's counsels in regard to the actual preparation of the music. His exhortations to work "beyond the syllabus" so that the candidate shall have real knowledge, and not merely be "crammed" for an immediate need, are supported by excellent reasoning. His chapters on the "Value of Examinations" and "Some Thoughts for the Teacher" are full of valuable *dicta*, tersely expressed. "Examinations," he says, "should be looked upon as tests of progress, landmarks to make for, milestones on the road to achievement." This is very true and very well expressed. Equally so is his statement that "the appreciation of the real things that matter, the adornment of the character with the artistic things of life, is the true education."

If we realise these words as facts, as Mr. Fielden would have us do, even examinations should become occasions when teachers, candidates and examiners alike may share in the love, and communion, of good music.

T.F.D.

MARIA, LADY CALLCOTT. The Creator of "Little Arthur." By Rosamund Brunel Gotch.

"'Little Arthur' was on the shelves, and the pictures were a solace, but read it I never did, until childhood was long passed."

Thus laments the authoress of this enchanting book, and all her readers will sympathize with her. They will do more, they will soon take "Little Arthur" down from the shelves, should they be the fortunate possessor of a copy. If not, they will quickly acquire one. For the life portrayed in these pages is so vivid and colourful, that nothing connected with it could be dull.

Here is no Lydia Languish heroine. "I am quite capable of fighting my own battles, and intend to do it," she is quoted as saying. One can well believe it. At the age of ten she gave geography lessons to the other pupils of her school. When, in a fit of temper she bit one of her schoolmates on the arm and was sent to Coventry accordingly, she spent her time by reading Dryden's "Virgil," Pope's "Homer's Iliad," and a considerable amount of Shakespeare! We are not surprised that after her school days her reading included Gibbon's "Decline and Fall," and Masheim's "Ecclesiastical History"!

Her life though, was far removed from that of a literary recluse. Not the least interesting parts of the book are those describing her many sea voyages, on the first of which she met her first husband. These, apart from their interest, are of genuine historical value. Describing, as they do, events in Chili and Brazil at critical periods in their history, not to speak of the days spent in Cape Town, the book is worth reading for these pages alone. After such adventures her later years from the time of her second marriage, to Augustus Callcott, may appear to some an anti-climax. But even these years included travels in Italy, with brigands in the background, and of



course, the writing of "Little Arthur." It only remains to be said that the interest of the book is enhanced by the reproductions of the drawings of Lady Callcott, who included artistic ability among her many accomplishments.

LLOYD POWELL.

#### MUSIC THROUGH THE DANCE. By Evelyn Porter.

This book is described as being a new and unconventional approach to Musical History and Appreciation, and it attempts to trace the influence of the dance on musical growth from early times to the present day. This is very ambitious, for the subject must of necessity be treated in an extremely superficial manner in such a short work. Quoting from the author's preface—"Material is here given for the teacher to use as she will. There is a brief account of the history and the social aspect of each dance, its music and subsequent musical development. This is followed by a specific example of the dance in its original form, accompanied as far as possible by original music." It might be suggested that there is no "material" given here of any real value to the teacher, though the idea is certainly given of teaching musical growth historically through the dance. If music is to be "experienced" through the dance, surely the dance deserves serious consideration and must be correct in form and style, yet we are told in the "Publisher's note" that the dances "May be taught by any teacher without specialized knowledge." This, of course, is absurd. The descriptions of many of the dances are very questionable and the illustrations of pupils performing them show lack of style. There is much to be said in favour of combining movement with music, especially in the early stages of musical study, so long as the combination succeeds in widening the musical experience of the individual. Great care should be taken, however, in the choice of music and the way in which it is used. Beethoven's "Moonlight" Sonata is quoted in this book. One shudders to think of the possible results of "moving" to this work under the direction of the "teacher without specialized knowledge."

M.E.S.

#### MUSIC RECEIVED

From the OXFORD UNIVERSITY PRESS.

ADAGIO FROM ORGAN TOCCATA IN C MAJOR. No. 1. By J. S. Bach. Adapted for Piano Solo by Myra Hess. 1/6 net.

CADENZAS. By Donald Francis Tovey to—

(a) Beethoven's Fourth Pianoforte Concerto. 2/6.

(b) Beethoven's Violin Concerto. 1/6.

(c) Brahms's Violin Concerto. 1/-.

TWO SOLO SONGS. Words by Thomas Hardy, music by Gerald Finzi.

"Her Temple," 1/6. "Ditty," 2/-.

FOUR-PART SONG, "My spirit sang all day," and FIVE-PART SONG, "Haste on, my joys," words by Robert Bridges, music by Gerald Finzi.

#### BOOKS RECEIVED

OPERA LIBRETTI. English versions by Edward J. Dent. "The Magic Flute"; "The Marriage of Figaro"; "Don Giovanni"; "Fidelio." Oxford University Press. 2/- each.

A BOOK OF THE SYMPHONY. By B. H. Haggin. Methuen. 18/-.

HOW TO COMPOSE MUSIC. By H. Baynton-Power. Sir Isaac Pitman & Sons, Ltd. 4/-.

A book designed to help the "man in the street" to compose popular music.

NOTE.—Other reviews are held over until the next number.—ED.

## PATRON'S FUND

Under the auspices of Lord Palmer's Royal College of Music Patron's Fund for the encouragement of British Music and Musicians, five Recitals were given in Wigmore Hall, on Tuesday evenings, 19th October to 16th November, 1937, at 8.30 p.m.

## PROGRAMMES

## FIRST RECITAL (19th October, 1937)

NORMAN TUCKER (Pianoforte)

TOCCATA in C minor	...	...	...	...	...	...	Bach
SONATA in B flat, Op. posth.	...	...	...	...	...	...	Schubert
SINFONIA, ARIOSO e TOCCATA, Op. 59	...	...	...	...	...	...	Casella
VARIATIONS AND FUGUE on a theme of Handel, Op. 24	...	...	...	...	...	...	Brahms

## SECOND RECITAL (26th October, 1937)

GRACE BODEY (Contralto)  
and

VICTOR HARDING (Baritone)

SONGS	...	a.	With what rapture	} (Phœbus and Pan)	...	Bach
		b.	My heart now is merry			

VICTOR HARDING

SONGS	...	...	a.	Music for awhile	} ...	Purcell
			b.	Mad Bess		
			c.	Verdi Prati	} ...	Handel
			d.	Furibondo		

GRACE BODEY

## FOUR DUETS for Alto and Baritone—

a.	Die Nonne und der Ritter	...	} Brahms
b.	Vor der Thür	...	
c.	Es rauschet das Wasser	...	
d.	Der Jäger und sein Liebchen	...	

SONGS	...	...	a.	Der Wanderer	...	} Schubert
			b.	Ungeduld	...	
			c.	Wie bist du, meine Königin	...	} Brahms
			d.	Die Mainacht	...	

VICTOR HARDING

SONGS	...	...	a.	Out over the Forth	...	Schumann
			b.	Aufenthalt	...	Schubert
			c.	Auch kleine dinge	...	Wolf
			d.	Schmerzen	...	Wagner

GRACE BODEY

SONGS	...	...	a.	Oh Captain! My Captain!	Charles Wood
			b.	The Fairy Lough	Stanford
			c.	The Countryman	Warlock
			d.	The Song of Soldiers	V. Hely Hutchinson

VICTOR HARDING

SONGS	...	...	a.	Birds of Bethlehem	Walford Davies
			b.	Armida's Garden	Parry
			c.	Uphill	Harold Darke
			d.	Christmas Carol	Malcolm Davidson

GRACE BODEY

At the Pianoforte: CHARLES GROVES

## THIRD RECITAL (2nd November, 1937)

BEATRIX MARR (Violin)

- SONATA in D minor ... .. Joseph Gibbs  
 BALLADE for Violin and Pianoforte ... .. B. J. Dale  
 ADELAIDE CONCERTO ... .. Mozart  
 TZIGANE ... .. Ravel  
 SOLOS ... ..  
     *a.* En Bateau ... .. Debussy  
     *b.* Lou Fleitaire } ... ..  
     *c.* Rhapsodie } ... .. McEwen  
     (from Six Improvisations Provençales)  
     (First Performance)  
     *d.* Caprice, No. XIV ... .. Paganini - Woof  
 At the Pianoforte: EILEEN RALPH.

## FOURTH RECITAL (9th November, 1937)

VERA CANNING (Violoncello)

and

FREDERICK SHARP (Baritone)

- SONGS ... ..  
     *a.* A Lover's Garland } ... .. Parry  
     *b.* There is a Lady }  
     *c.* Follow a Shadow }  
     *d.* The Monkey's Carol }  
     *e.* When she answered me } ... .. Stanford  
     *f.* Quick, we have but a second }  
 SONATA ... .. Porpora  
 SONGS ... ..  
     *a.* I got me flowers ... ..  
     *b.* Songs of Travel—  
         (i) The Vagabond ... ..  
         (ii) Bright is the ring of words ... ..  
         (iii) The roadside fire ... .. } R. Vaughan Williams  
 SONATA in F ... .. Brahms  
 SONGS ... ..  
     *a.* O, Men from the fields } ... .. Herbert Hughes  
     *b.* Open the door softly }  
     *c.* When lights go rolling round the sky ... .. John Ireland  
     *d.* Captain Stratton's fancy ... .. Warlock  
 VIOLONCELLO SOLOS ... ..  
     *a.* Toccata ... .. Frescobaldi  
     *b.* Chant Élégiacque ... .. Florent Schmitt  
     *c.* Melodie ... .. Frank Bridge  
 At the Pianoforte: CHARLES GROVES

## FIFTH RECITAL (16th November, 1937)

DORCAS McCLEAN (Violin)

- LE TRILLE DU DIABLE (*The Devil's Trill*) ... .. Tartini  
 SONATA in C minor, Op. 30, No. 2 ... .. Beethoven  
 SONATA ... .. Howard Ferguson  
     (THÉ COMPOSER at the Pianoforte)  
 SOLOS ... ..  
     *a.* Nocturne in D major, Op. 27, No. 2 ... .. Chopin-Wilhelmj  
     *b.* Habenera ... .. Sarasate  
     *c.* Nana (Berceuse) ... .. de Falla - Kochanski  
     *d.* La ronde des Lutins ... .. Bazzini  
 At the Pianoforte: CHARLES GROVES



## COLLEGE CONCERTS

THURSDAY, 14th OCTOBER (Chamber)

- QUARTET for Pianoforte and Strings, in C minor, Op. 60 ... .. *Brahms*  
 KATHLEEN WEBSTER, A.R.C.M. (Heywood Lonsdale Scholar). DENIS EAST (Scholar)  
 JEAN STEWART (Leverhulme Scholar). VALERIE TRIMBLE, A.R.C.M. (Scholar)
- SONGS ... ..  
 a. The Tryst ... .. *Sibelius*  
 b. Joy that dwells in two hearts that love ... .. *Alnaes*  
 c. Liebeslied } ... ..  
 d. Provenzalischeslied } ... .. *Schumann*  
 GRACE WILKINSON  
 Accompanist: FREDERIC ALLT, A.R.C.M.
- SONATA for Violin and Pianoforte, in C minor, Op. 21 ... .. *E. von Dohnanyi*  
 MARY CARTER (Edmund Grove Exhibitioner). JAMES ROBERTSON (Leverhulme Scholar)
- VIOLONCELLO SOLO ... .. *Eccles*  
 Sonata in G minor  
 NOEL TAYLOR (Associated Board Scholar).  
 Accompanist: MARIA DONSKA.
- ARIA ... .. *Verdi*  
 Tacea la Notte Placida (*Il Trovatore*)  
 IVY ARMSTRONG (Ernest Palmer Operatic Exhibitioner).  
 Accompanist: HUBERT DAWKES (Scholar).
- PHANTASY QUARTET for Pianoforte and Strings ... .. *Frank Bridge*  
 JOAN LOVELL, A.R.C.M. (Kiallmark Scholar). CECIL S. ARONOWITZ  
 ELIZABETH SHINE, A.R.C.M. (Scholar). DORIS PHILLIPS (Scholarship Exhibitioner)

THURSDAY, 28th OCTOBER (Chamber)

- ORGAN SOLO ... Introduction and Passacaglia (from Sonata in E minor) ... .. *Rheinberger*  
 JOHN W. NICHOLLS (Clarke Victoria Scholar)
- VIOLIN SOLO ... .. *Tartini*  
 Sonata in G minor ... ..  
 GLADYS HILL  
 Accompanist: ERIC HARRISON (Waley Scholar)
- ADAGIO AND ALLEGRO, for Horn and Pianoforte, in A flat major, Op. 70 ... .. *Schumann*  
 DENIS MASON (Scholarship Exhibitioner). NORMAN DEL MAR
- SONATA for Pianoforte, in C minor, Op. 111 ... .. *Beethoven*  
 DOROTHY WHITE, A.R.C.M.
- SUITE, for Violoncello Solo, in D minor, No. 2 ... .. *Bach*  
 DORIS PHILLIPS (Scholarship Exhibitioner)
- LIEBESLIEDER WALTZER for Pianoforte Duet and four voices ... .. *Brahms*  
 HUBERT DAWKES (Bruce Scholar). ERIC HARRISON (Waley Scholar)  
 RUTH ALLENBY, A.R.C.M. (Scholar). DIANA HERRING (Operatic Exhibitioner)  
 JOHN D SOLOMON. DENIS DOWLING (Ernest Palmer Operatic Exhibitioner)

FRIDAY, 29th OCTOBER (First Orchestra)

- SYMPHONY in C, No. 1 ... .. *Clementi*
- SYMPHONIE ESPAGNOLE for Violin and Orchestra ... .. *Lalo*  
 (Three movements)  
 VIVIENNE BLAMIRE, A.R.C.M. (Associated Board Scholar)
- SYMPHONY in E minor, No. 4, Op. 90 ... .. *Brahms*  
 Conductor: DR. MALCOLM SARGENT, F.R.C.M.

MONDAY, 1st NOVEMBER

(Second Orchestra and Senior Conductors' Class)

- OVERTURE ... .. *Rossini*  
 L'Italiana in Algeri ... ..  
 ARIA ... .. *Rossini*  
 Bel raggio (*Semiramide*) ... ..  
 EVELYN JACKSON, A.R.C.M. (Edmund Grove Exhibitioner)  
 Conductor: JAMES ROBERTSON
- OVERTURE ... .. *Dvorak*  
 Otello ... ..  
 Conductor: BRIAN FITZGERALD
- CONCERTO for Violin and Orchestra in D major ... .. *Mozart*  
 MARGARET KERSLAKE (Scholar)  
 Conductor: FRANK BURY
- SYMPHONY, No. 4 in F minor ... .. *Tschaiowsky*  
 Conductors:  
 1. JAMES ROBERTSON 2. EVY KISCH 3. RUDOLPH DOLMETSCH  
 4. DAVID ELLENBERG  
 Conductor: MR. CONSTANT LAMBERT



- PIANOFORTE SOLOS ... a. Prelude in G major ... Rachmaninoff  
 b. Poissons d'Or ... Debussy  
 MARGARET J. EVANS (Associated Board Scholar)  
 SONGS ... a. Come Phyllis ... Ford (1607)  
 b. Posate, dormite ... Bassani (1716)  
 c. O, if my love were yon red rose ... Traditional Scots Song  
 d. Thou art risen ... Coleridge Taylor  
 Accompanist: KATHLEEN WEBSTER, A.R.C.M. (Heywood Lonsdale Scholar)  
 TRIO for Pianoforte, Violin and Violoncello ... William Y. Hurlstone  
 JOAN LOVELL, A.R.C.M. (Kiallmark Scholar). ... DENIS EAST (Scholar)  
 \*MARGARET N. SMITH, A.R.C.M. (Bristol Scholar)  
 (\*Awarded "William Yeates Hurlstone" Prize, July, 1937.)

## TUESDAY, 7th DECEMBER

## (Second Orchestra and Senior Conductors' Class)

- OVERTURE ... "Russian and Ludmila" ... Glinka  
 Conductor: EMANUEL YOUROVSKY  
 "AIR DES ADIEUX" from *Joan of Arc* ... Tschaiowsky  
 ENID PILCHER  
 Conductor: BRIAN FITZGERALD  
 CONCERTO for Pianoforte and Orchestra, in G minor, Op. 23 ... Saint-Saëns  
 WINIFRED McDONNELL (Associated Board Scholar)  
 Conductors:—  
 1. BRIAN FITZGERALD. 2 & 3. RUDOLPH DOLMETSCH  
 SYMPHONY in B flat (No. 102) ... Haydn  
 Conductors:—  
 1 & 2. DENNIS NESBITT. 3 & 4. MALCOLM MACDONALD  
 SUITE ... "Roma" ... Bizet  
 Conductors:—  
 1 & 2. DAVID ELLENBERG. 3 & 4. EVE KISCH  
 Conductor: MR. CONSTANT LAMBERT

## WEDNESDAY, 8th DECEMBER

## Recital of Beethoven's Chamber Music

- STRING QUINTET for Two Violins, Two Violas and Violoncello, Op. 20  
 RUTH PEARL (Hon. Scholar). IRENE RICHARDS  
 JEAN STEWART (Leverhulme Scholar). ANATOLE MINES. VERA CANNING  
 SEPTET for Violin, Viola, Violoncello, Double Bass, Clarinet, Bassoon and Horn, Op. 20.  
 RUTH PEARL (Hon. Scholar). JEAN STEWART (Leverhulme Scholar)  
 VERA CANNING. BERNARD BEERS  
 SYDNEY FELL (Scholar). WILLIAM COX (Scholarship Exhibitioner)  
 COLIN HINCHLIFF (Scholarship Exhibitioner)

## FRIDAY, 10th DECEMBER (First Orchestra)

- ALLEGRO RISOLUTO from Pianoforte Concerto in E flat ... Balakireff  
 JOAN LOVELL, A.R.C.M. (Kiallmark Scholar)  
 ANDANTE in C, for Flute and Orchestra (K. 315) ... Mozart  
 EVE KISCH  
 SYMPHONIC VARIATIONS for Pianoforte and Orchestra ... César Franck  
 KATHLEEN WEBSTER, A.R.C.M. (Heywood-Lonsdale Scholar)  
 RECIT. AND ARIA ... "Casta diva" (Norma) ... Bellini  
 OLIVE M. OZANNE, A.R.C.M.  
 RECIT AND ARIA ... "Traurigkeit ward mir zum Loose" (Il Seraglio) ... Mozart  
 MOLLIE LAKE, A.R.C.M. (Edmund Grove Exhibitioner)  
 CONCERTO for Violin and Violoncello, in A minor, Op. 102 ... Brahms  
 DENIS EAST (Scholar). ARNOLD ASHBY (Scholar)

Conductor: DR. MALCOLM SARGENT, F.R.C.M.

## INFORMAL CONCERTS

Five Informal Concerts were given during the term. Among the works performed were: Fantasy on the tune "Babylon's Streams" for organ, by W. H. Harris; "Denbigh Suite for Strings" by Gordon Jacob; "Twilight," "With Rue my Heart is laden," and "Semmerwater," songs by Ian Macintyre; "The Island Spell," and "Aubade" for piano, by John Ireland; "Melodie" for violoncello by Frank Bridge; "Toccata" for piano by E. J. Moeran.



### EVENING RECITALS

Five Evening Recitals took place. Recital No. 133 was given by Miss Eve Kisch (flute), Miss Denyse Holdaway (violoncello), Miss Daphne Smith (piano), (The Bourdon Trio), and Miss May Bartlett (soprano). Mr. James Robertson accompanied. Among the items performed were "Rhapsody for Voice and Trio," by Peter Pope, and "Five Impressions of a Holiday" for Trio by Eugene Goossens. Recital No. 134 was given by Mr. Eric Harrison (piano). Recital No. 135 was given by Miss Irene Crowther (piano) and Mr. Ronald Onley (violin). Recital No. 136 was given by Miss Ruth Allenby (soprano) and Miss Vivienne Ratcliffe (violin). The accompanists were Mr. James Robertson and Miss Viola Tunnard. Recital No. 137 was given by Miss Irene Richards (violin) assisted by Mr. Charles Groves (piano). Stanford's "The Leprechaun's Dance" was among the violin solos.

### JUNIOR EXHIBITIONERS

The Junior Exhibitioners gave a concert on 29th November, and on 17th and 21st December they gave private performances of "The Three Dancing Princesses," a Ballet Mime, music by Lloyd Webber; "X=O" a Play about the Trojan War by John Drinkwater, and "Caliph Stork" an opera, music by Lilian Harris, the libretto adapted from an old Fairy Tale by Angela Bull.

### OPERA AND DRAMA

*Riders to the Sea* has had to wait ten years for its first performance, but Collegians, though they may deplore the fact on general grounds, may with a narrower patriotism rejoice that once more it has fallen to them to start a Vaughan Williams opera on its career as in the case of *Hugh the Drover* and *Sir John in Love*. Anything more unlike either it would be difficult to find unless it be Debussy's *Pelléas* or Holst's *Savitri*, with both of which it has something in common. The composer's aim has been to achieve poignancy by understatement, an unparalleled use of music on the stage; his method the assignment of notes of definite pitch to the inflexions of the speaking voice. The singers must not therefore sing out but rather colour their words with a light envelope of tone which can expand to something fuller at moments of emotion. The old woman, Maurya, has most opportunities for this more sustained kind of singing, but it was noteworthy that Olive Hall, in this performance as also in the later production at Cambridge in February, preferred to maintain her declamation at a quasi-realistic level rather than slip, as a heavier contralto might have been tempted to do, on to a more lyrical plane of expression at the end. Janet Smith-Miller and Diana Herring equally realised the kind of speech-song that was required of Cathleen and Nora, and Dr. Sargent floated their words on a delicate tissue of orchestral sound that enhanced their power and beauty, so that the composer's intentions were realised and his remarkable experiment in the word-for-word setting of a pre-existent play justified.

As a complement and contrast the opera was followed by a ballet, *Old King Cole*, originally written for a folk dance festival at Cambridge just after the War, but now supplied with a new choreography by Miss Mary Skeaping. A couple of Morris dances were preserved whole, but otherwise the steps were not restricted to those of English folk dances, though they never went too far away from its style to do violence to the music or the folk character of the nursery rhyme. There was a splendid *pas de trois*, an ingenious never-ending processional and some amusing mime, in which the three fiddlers, disregarding authentic nursery history, run off with the honours of the happy and happy-go-lucky little piece. F.H.

#### THE ERNEST PALMER FUND FOR OPERA STUDY

In the Parry Opera Theatre, two Private Dress Rehearsals of "Riders to the Sea" (J. M. Synge), preceded by "Two Choral Preludes" for Orchestra and "Old King Cole," by R. Vaughan Williams, on Tuesday, 30th November and Wednesday, 1st December, 1937, at 8.30 p.m. Conductor: Dr. Malcolm Sargent, F.R.C.M. Producers: Mr. Clive Carey, Hon. R.C.M., and Miss Mary Skeaping. Music prepared under direction of Mr. Hermann Grunebaum, Hon. R.C.M.

#### "RIDERS TO THE SEA"

Cast, 30th November.

Maurya	...	...	...	...	...	...	...	OLIVE HALL
Cathleen	...	...	...	...	...	...	...	JANET SMITH-MILLER
Nora	...	...	...	...	...	...	...	MARJORIE STEVENTON
Bartley	...	...	...	...	...	...	...	ALAN COAD
A Woman	...	...	...	...	...	...	...	GRACE WILKINSON

On 1st December the part of Nora was taken by DIANA HERRING.

*Solo Voices off Stage:*

*Contralto:* Grace Wilkinson. *Soprano:* Marjorie Skuffham.

*Chorus:*

*Women:* R. Allenby, I. Armstrong, D. Burton, M. Cranswick, M. Davies, R. Finlay, J. Greenwood, P. Hurd, M. Lyle, R. Ossher, E. Pilcher, A. Pratt, E. Prideaux, K. Robson, M. Skuffham, M. Taylor, P. Walthoe, G. Wilkinson, Y. Wilson, F. White.

*Men:* D. Dowling, O. Nicholls, R. Hill.

*Scene:* A Cottage Kitchen on an Island off the West Coast of Ireland.

*Time:* Late Afternoon.

#### "OLD KING COLE"

**NOTE**—Ballet in One Act. The music for this ballet was originally composed by Dr. R. Vaughan Williams for the Cambridge Branch of the English Folk Dance Society and it was performed by them as a Folk Dance Ballet in Neville's Court, Trinity College, in 1923. The choreography of the present version is by Mary Skeaping. The Melodies played by the three Fiddlers are traditional.

Scene: The Throne Room, King Cole's Palace.

*Cast:*

Old King Cole	...	...	...	...	...	ANTHONY BENSKIN
Queen Helena (his daughter)	...	...	...	...	...	MARY SKEAPING
Lord Chamberlain	...	...	...	...	...	HENRY LUTMAN
Court Jester	...	...	...	...	...	JACK GREENWOOD

*Assistants to the Lord Chamberlain:*

Lindsay Rowland. Katherine Craster.

*Pipe Dancers:*

Head Pipe Attendant	...	...	...	...	...	Rosemary Wheler
Other Pipe Attendants, and Keepers of the Spittoon, Tobacco Jar, and						
Tinder Box: Ann Pratt, Mary Melville, Vivien Edye, Joan Stevenson						
and Imogen Holst.						

*Bowl Attendants:*

Head Cook (Mixer of the Punch)	...	...	...	...	...	Kurt Reichherzer
Six Assistant Cooks:	Joan Clements, Doreen Bailey, Pamela Gurling,					
Peggy Attfield, Margaret Elliot, Gwendoline Hughes.						
Two Court Ladies	...	...	...	...	...	Rosemary Wells, Thora Jacques

*Morris Dancers:*

William Ganiford and Gordon Neil.

First Fiddler (a peasant)	...	...	...	...	...	Cecil Aronowitz
Second Fiddler (the personification of musical detachment)						Denis East
Third Fiddler (a jolly clown)	...	...	...	...	...	Elsie Avril

*Trumpeters:*

Myrtle Beales, Daphne Pulein-Thompson.

*Court Singers:*

M. Davies, P. Hurd, M. Lylo, R. Ossher, M. Skuffham, G. Wilkinson,  
A. Coad, R. Hill, D. Kelly, O. Nicholls, A. Rosenfeld, R. Scott.

*King's Attendants:*

I. Armstrong, D. Dowling, E. Pilcher, M. Taylor, Y. Wilson, S. Youngman.

*Queen's Attendants:*

D. Burton, M. Cranswick, T. Lindsay, E. Prideaux, P. Walthoe, F. White.

*Varlets:*

K. Robson, J. Greenwood.

Scenery: JOHN B. GORDON, Hon. A.R.C.M.

Leader of the Orchestra: ROY DAVIES.

Musical Staff: EMANUEL YOUNROVSKY, PHYLLIS NORBROOK,

ALBERT FERBER, BRIAN FITZGERALD.

Stage Manager: MARJORIE STEVENTON.

Assisted by VERA WOOD.

Dresses by MRS. GOTCH, Hon. R.C.M. Assisted by KATHERINE CRASTER.

Wigs by: BERT.

Master Mechanist: MAX LESLIE.

Electrician: J. HUGHES.

## OPERATIC REPERTORY

An evening of Operatic Repertory took place in the Parry Opera Theatre, on Wednesday, 10th November, 1937, at 8 p.m.

*"LA BOHEME," Act I (Puccini)*

Conductor: BRIAN FITZGERALD

Mimi	...	...	...	...	...	MARJORIE SKUFFHAM
Rudolph	...	...	...	...	...	HENRY LUTMAN
Marcelle	...	...	...	...	...	DENIS DOWLING
Colline	...	...	...	...	...	ANTHONY BENSKIN
Schaunard	...	...	...	...	...	ALAN COAD
Benoit	...	...	...	...	...	JOHN SOLOMON



**"THE MARRIAGE OF FIGARO," Act II (Mozart)**

Conductor: MR. HERMANN GRUNEBAUM

Countess	...	...	...	...	...	ENID PILCHER
Suzanna	...	...	...	...	...	MARGARET TAYLOR
The Count	...	...	...	...	...	OLIVER NICHOLLS
Figaro	...	...	...	...	...	DENIS DOWLING
Antonio	...	...	...	...	...	ALAN COAD
Marcellina	...	...	...	...	...	DIANA HERRING
Basilio	...	...	...	...	...	JOHN SOLOMON
Bartolo	...	...	...	...	...	ANTHONY BENSKIN

**"MADAM BUTTERFLY," Act I (Puccini)**

Conductor: JAMES ROBERTSON (Leverhulme Scholar)

Madam Butterfly (Cho-cho-san)	...	...	...	MARJORIE STEVENTON
Suzuki	...	...	...	DIANA HERRING
F. B. Pinkerton (Lieut. in U.S. Navy)	...	...	...	ROBERT SCOTT
Sharpless (U.S. Consul of Nagasaki)	...	...	...	DENIS DOWLING
Goro (a marriage broker)	...	...	...	HENRY LUTMAN
The Bonze (Cho-cho-san's uncle)	...	...	...	ERIC BEAGLEY
The Imperial Commissioner	...	...	...	ALAN COAD
The Official Registrar	...	...	...	DOUGLAS KELLY
Cho-cho-san's Mother	...	...	...	FAITH WHITE
The Cousin	...	...	...	MARGARET LYLE

*Cho-cho-san's Relatives and Friends:*

I. Armstrong, D. Burton, M. Cranswick, J. Greenwood, C. Pratt,  
M. Skuffham, M. Taylor, O. Hall, R. Hill, A. Rosenfeld.

*Servants:*

J. Miller, M. Davies.

The Music under the direction of MR. HERMANN GRUNEBAUM, Hon. R.C.M.  
Pianofortes and Harmonium:

PHYLLIS NORBROOK, HUBERT DAWKES, EMANUEL YOUROVSKY,  
BRIAN FITZGERALD.

Stage Conductor: EMANUEL YOUROVSKY.

Stage Manager: MARJORIE STEVENTON.

Assisted by VERA WOOD.

Dresses by MRS. GOTCH, Hon. R.C.M. Assisted by KATHERINE CRASTER.

Master Mechanist: MAX LESLIE. Electrician: J. HUGHES.

**THE TERM'S AWARDS**

**CHRISTMAS TERM, 1937**

The Director has approved the following Awards:

Council Exhibitions—		Reed, Marjorie	... Pianoforte
Eastman, Emily	... Singing	Cooper, Dorothy V.	... Pianoforte
Kisch, Eve	... Flute	Fordham, Audrey E.	Pianoforte
Lovell, Robert W.	... Organ	Lamb, Winifred	... Singing
Norman-Butler, B.	... Pianoforte	Raby, Samuel	... Pianoforte

The Director's Special Grants—  
 Cohen, Myra ... ... Singing  
 Harrison, Rosemary ... Violin  
 Taylor, Margaret ... Singing

John Astor Fund—  
 Grants in Aid—  
 Davies, Roy  
 Hanson, Wendy  
 Ossher, Ruth  
 Roberts, Kathleen H.  
 McCormack, S. Anthony  
 Webster, Kathleen

Scholarship Exhibition—  
 To December, 1938—  
 Paton, George A. ... Clarinet

Edmund Grove Exhibition—  
 White, Dorothy ... Pianoforte  
 Bayliss, Diana ... Singing  
 Tibble, Mavis ... Viola

London Musical Society's Prize for  
 Singers—

Rae, Muriel

Arthur Normand Prizes—

Dawkes, Hubert A.  
 Adams, Reginald F. S.

Special Prize—  
 Harrison, Eric G.

Dove Prize—

Bull, Robert  
 Ashby, Arnold

Edwin F. James Prize—  
 Sutcliffe, Sidney C.

Carlotta Rowe Scholarship—  
 Morgan, Patria

Bristol Scholarship—

Walker, John W. ... Flute  
 Proxime Accessit.—  
 Farrimond, Clifford Violin

## A.R.C.M. EXAMINATION

DECEMBER, 1937, AND JANUARY, 1938

PIANOFORTE (TEACHING)—

a. Blackstone, Ruth Winifred

Boeke, Paula  
 Burrows, Elizabeth  
 Griffiths, Grace  
 Harvey, Maria Constance  
 King, Theodora Alice  
 Ossher, Ruth Leona  
 Pinhorn, Mary Rachel

PIANOFORTE (SOLO PERFORMANCE)—  
 Clerk-Rattray, Helen Priscilla

Burn

Cohen, Ruth Marion  
 Fisher, Yvonne Courtney  
 Hall, Barbara Ruth  
 Newman, Peter Albert  
 Robertson, James

Angove, Elizabeth

SINGING (PUBLIC)—

Russell, Phyllis Margaret  
 Self, Edgar George Samuel  
 Sun, Diana

VIOLIN (SOLO PERFORMANCE)—  
 Carter, Mary C.

VIOLONCELLO (TEACHING)—

Adams, Katherine Mary

a. Newton, Kathleen Margaret

VIOLONCELLO (SOLO PERFORMANCE)—  
 Trimble, Valerie

ORGAN (SOLO PERFORMANCE)—  
 Fehmel, Raymond Richard

Frederick

FLUTE—

a. Home, Isabel Mary

THEORY OF MUSIC—

Johnson, Everard Stanley Rowe

THE TEACHING OF CLASS SINGING AND

AURAL TRAINING—

Ellenberg, David

THE TEACHING OF MUSICAL APPRECIATION

AND GENERAL MUSICAL

HISTORY—

a. Hughes, Rosemary Stella

Middlemore

ORCHESTRAL CONDUCTING—

Yurovsky, Emanuel

a. Competent knowledge of Harmony.



## LIST OF DATES, 1937 - 38

## EASTER TERM, 1938

HALF TERM BEGINS	...	...	Monday, 21st February
TERM ENDS	...	...	Saturday, 2nd April

## MIDSUMMER TERM, 1938

ENTRANCE EXAMINATION	...	...	Wednesday, 27th April
TERM BEGINS	...	...	Monday, 2nd May
HALF TERM BEGINS	...	...	Monday, 13th June
TERM ENDS	...	...	Saturday, 23rd July

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# Royal College of Music Union

FOUNDED 1906

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Hon. Auditors : DR. F. G. SHINN and MR. S. P. WADDINGTON

THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" in the Concert Hall in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 69<sub>A</sub>) is open for business and enquiries during term on Tuesday, Wednesday and Friday afternoons from 3 p.m. to 5 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A LOAN FUND exists in connection with the Union, for which only Members are eligible as applicants.